
OCR AS GCE in Music (3872)

OCR Advanced GCE in Music (7872)

Approved Specifications – Revised Edition

Updated August 2008 to include revised pages

First AS assessment January 2006

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This Revised Edition has been produced to consolidate earlier revisions to these specifications and any changes contained within have previously been detailed in notices to centres. There is no change to the structure, but the teaching content of the specification has been amended and made more flexible, whilst previous inconsistencies within and across units have been removed. Sidelining will be used to indicate significant changes from earlier editions.

The main changes are:

- Unit 2551: The requirements for Section B amended to provide greater consistency across options.
- Unit 2552: The Section A 'classical' option will not necessarily come from a variation movement, but this will not impact on the nature of assessment.
- Unit 2554: A 'free composition' option is now introduced, and candidates must choose one of the two OCR Commissioned Assignments. Recordings of the compositions are now mandatory and will be assessed, with the exception of Stylistic Techniques.
- Unit 2555: A new Topic is introduced, and the content and dates for Topic 4 are amended.

Foreword

Foreword to Revised Edition

This booklet contains OCR's Advanced Subsidiary (AS) and Advanced GCE (A level) Music specifications for teaching from September 2005.

The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study of a two year Advanced GCE course, i.e. between GCSE and Advanced GCE. It forms the first half of the Advanced GCE course in terms of teaching time and content. When combined with the second half of the Advanced GCE course, known as 'A2', the AS forms 50% of the assessment of the total Advanced GCE. However, the AS can be taken as a 'stand-alone' qualification. A2 is weighted at 50% of the total assessment of the Advanced GCE.

In these specifications the term **module** is used to describe specific teaching and learning requirements. The term **unit** describes a unit of assessment.

Each teaching and learning module is assessed by its associated unit of assessment.

Contents

| | |
|---|----|
| Foreword | 2 |
| Specification Summary | 4 |
| 1 Introduction | 7 |
| 2 Specification Aims | 9 |
| 3 Assessment Objectives | 11 |
| 4 Scheme of Assessment | 13 |
| 5 Specification Content | 29 |
| 6 Further Information and Training for Teachers | 57 |
| 7 Reading List | 58 |
| Appendix A Key Skills | 63 |
| Appendix B Marking Criteria | 65 |

Specification Summary

Outline

The OCR AS GCE and Advanced GCE Music specifications extend the GCSE skills of Performing, Composing and Listening, in ways which emphasise their interdependence. The AS GCE specification is designed to be both a free-standing, coherent and rounded whole, and a secure foundation for further study to Advanced GCE. There are no limits on the instruments (or voices) and types of repertoire which may be presented in performance, encouraging study of the widest possible range of music from folk, popular and classical traditions of non-Western origin as well as those of jazz and the Western classical and popular traditions.

Opportunities are afforded in both the AS GCE and Advanced GCE specifications to develop skills in the handling of Music Technology both as a tool and as a performing and composing medium in its own right.

Scheme of Assessment

The AS forms 50% of the assessment weighting of the full Advanced GCE. AS GCE is assessed at a standard between GCSE and Advanced GCE and can be taken as a stand-alone specification or as the first part of the full Advanced GCE.

Assessment is by means of 3 units of assessment at AS GCE and 6 units of assessment at Advanced GCE.

| Candidates must take the following combination of units: | |
|--|---|
| AS GCE | Units 2550, 2551 and 2552. |
| Advanced GCE | Units 2550, 2551, 2552, 2553, 2554 and 2555. |

Units of Assessment

| Unit | Level | Unit Title | Duration | Weighting | |
|------|-------|-----------------------------------|-----------------|-----------|--------------|
| | | | | AS | Advanced GCE |
| 2550 | AS | Performing | 10-15 mins | 33.3% | 16.7% |
| 2551 | AS | Composing 1 | - | 33.3% | 16.7% |
| 2552 | AS | Introduction to Historical Study | 2 hours | 33.3% | 16.7% |
| 2553 | A2 | Performing: Interpretation | 15 mins | - | 16.7% |
| 2554 | A2 | Composing 2 | - | - | 16.7% |
| 2555 | A2 | Historical and Analytical Studies | 2 hours 30 mins | - | 16.7% |

Unit 2550 Performing

OCR assessed Examination (Visiting Examiner)

Section A: Solo Performing (solo 5-8 minutes)

Section B: Further Performing (2 – 4 minutes) one of:

- performing on a second instrument
- performing in a duet or ensemble, or as an accompanist
- performing own composition

Unit 2551 Composing 1

Teacher-assessed Folio

Section A: The Language of Western Tonal Harmony: **six** exercises

Section B : The Expressive Use of Instrumental Techniques: **one** option from two

Unit 2552 Introduction to Historical Study

Timed Examination Paper (2 hours)

Section A: Aural Extracts

Section B: Prescribed Works

Section C: Contextual Study

Unit 2553 Performing: Interpretation

OCR-assessed Examination (Visiting Examiner)

Section A: Performing (solo/ensemble/accompanying: 12 -15 minutes)

Section B: Performance Investigation: comparative study of recorded interpretations

Unit 2554 Composing 2

OCR-assessed Folio

There are four options. Candidates **must** choose two of these, **at least one** of which must be an OCR Commissioned Assignment:

- (i) Vocal Composition (Commissioned Assignment)
- (ii) Film Storyboard (Commissioned Assignment)
- (iii) Stylistic Techniques
- (iv) Free Composition

Unit 2555 Historical and Analytical Studies

Timed Examination Paper (2 hours 30 minutes)

Section A: Aural Extracts

Section B: Prescribed Historical Topic (one from five)

Section C: Synoptic Essay

Overlap with other qualifications

There is some overlap with Advanced GNVQ Media: Communication and Production (Unit 7390 Radio/Sound Production and Unit 7398 Writing Web Pages) and GNVQ Advanced Performing Arts (Unit 7412 Work for Audition, Unit 7418 Musicianship, Unit 7419 Music Composition and Unit 7423 Music Theatre).

1 Introduction

The AS GCE specification may **either** be taken as a 'stand alone' course **or** as the first part of the full Advanced GCE specification. It is suitable both for candidates who intend to progress to Advanced GCE and for those whose interest in the subject is more recreational. It takes as its starting-point the knowledge, skills and understanding developed through the National Curriculum and at GCSE Level, but it is also accessible to those who may have acquired strength in one or more aspects of the subject (usually Performing) outside formal education.

The A2 half of the Advanced GCE specification builds directly upon the foundations laid in Performing, Composing and Listening in the AS specification. It is designed to develop candidates' skills to a level appropriate for entrance to courses of study in music in higher education and to provide access to a range of music-related employment, as well as to inform and enrich the appreciation and enjoyment of music for students for whom it can remain a life-long interest. Its academic rigour sets out approaches and lays down standards for critical judgement that may be transferred to candidates' learning in other subjects.

The specification content is organised around three Areas of Study:

- *The Expressive Use of Instrumental Techniques (AS),*
- *Words and Music (A2)*
- *Tonality (AS and A2).*

Exercises and assignments in Composing at both AS and A2 are directly supported by the learning centred on these topics in the Introduction to Historical Study (Module 2552) and Historical and Analytical Studies (Module 2555). The development of performing skills is channelled towards understanding and demonstrating typical features of representative styles at AS (Module 2550) and in-depth study of one specific style at A2 (Module 2553).

Recommended prior learning

The essential pre-requisite knowledge, skills and understanding are those acquired through experience as a performer and as 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 pre-requisite. An appropriate foundation may equally have been laid down within the context of the National Curriculum Key Stages 1 to 3, supplemented by continuing extra-curricular participation in musical activities or by following syllabuses for graded performance examinations offered by conservatoire examining boards, or it may have been acquired through wholly informal means, externally-assessed or not. It is an appropriate specification for the development and focus of life-long learning in music.

1.1 Certification Title

These syllabuses will be shown on a certificate as:

- OCR AS GCE in Music.
 - OCR Advanced GCE in Music.
-

1.2 Language

These specifications and associated assessment materials are available in English only.

1.3 Overlap with other qualifications

There is some overlap with Advanced GNVQ Media: Communication and Production (Unit 7390, Radio / Sound Production and Unit 7398, Writing Web Pages) and GNVQ Advanced Performing Arts (Unit 7412 Work for Audition, Unit 7418 Musicianship, Unit 7419 Music Composition and Unit 7423 Music Theatre)

1.4 Exclusions

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

Candidates who enter for this Advanced GCE specification may not also enter for any other Advanced GCE specification with the certification title Music in the same examination session.

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 Performance Tables.

The classification code for this specification is 7010.

1.5 Code of Practice requirements

These specifications will comply in all respects with the revised Code of Practice requirements for courses starting September 2005/6.

2 Specification Aims

The aims of these AS GCE and Advanced GCE specifications are to encourage candidates to:

- extend the skills, knowledge and understanding needed to communicate through music and to take part in music-making;
- 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 careers;
- broaden experience, develop imagination, foster creativity and promote personal and social development.

Additionally, by providing opportunities for closely focused and inter-related study, the Advanced GCE specification provides a structured introduction to the academic disciplines of music which enables candidates to:

- extend their skills, knowledge and understanding;
 - deepen their appreciation of relationships between different aspects of the subject;
 - develop their capacity to make independent critical judgements;
- and it provides a basis for further study.

2.1 Spiritual, Moral, Ethical, Social and Cultural Issues

When candidates engage in any of the musical activities required in these specifications, whatever their individual skill or repertoire, they need to consider what the music is 'about'. This aesthetic question, about 'what' is being expressed, leads to others that may involve moral, ethical, social and cultural understanding. A composer's or performer's intentions may spring from personal beliefs, mind-set, life-style or other cultural factors. Knowledge of such intentions not only illuminates understanding of the music itself but, in the search for 'meaning', may also lead candidates to ask further questions about music's expressive power, such as: how can it express religious belief; or, can it be an improving, or undermining, moral force?

2.2 European Dimension

European traditions of music provide the main (but not the sole) source of repertoire for the music studied in the specifications. Candidates are free to move outside this tradition in performing, and in their choice of styles and medium for their own compositions, but the Areas of Study, which all candidates study at both levels, draw predominantly on music from Austria, France, Germany and Italy as well as England and America.

2.3 Avoidance of Bias

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

3 Assessment Objectives

Knowledge, understanding and skills are closely linked. These specifications require that the candidates demonstrate the following assessment objectives in the context of the content and skills prescribed.

AO1(a)

Candidates should be able to interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble.

AO1(b)

Candidates should be able to develop musical ideas with technical and expressive control, making creative use of musical devices and conventions.

AO2

Candidates should be able to demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music.

Assessment of the quality of written communication will be met through AO2. Aural perception skills and the application of knowledge and understanding are assessed within both objectives.

The assessment objectives are weighted as follows:

| | AS GCE | A2 | Advanced GCE |
|---------------|---------------|-----------|---------------------|
| AO1(a) | 33.3% | 21.7% | 27.5% |
| AO1(b) | 30.0% | 33.3% | 31.7% |
| AO2 | 36.7% | 45.0% | 40.8% |

3.1 Specification Grid

The relationship between the assessment objectives and the units of assessment is shown in the specification grid below.

| Unit | Level | Percentage of Advanced GCE | | | Total |
|--------------|-------|----------------------------|--------|------|-------|
| | | AO1(a) | AO1(b) | AO2 | |
| 2550 | AS | 16.7 | - | - | 16.7 |
| 2551 | AS | - | 15 | 1.7 | 16.7 |
| 2552 | AS | - | - | 16.7 | 16.7 |
| 2553 | A2 | 10.8 | - | 5.8 | 16.7 |
| 2554 | A2 | - | 16.7 | - | 16.7 |
| 2555 | A2 | - | - | 16.7 | 16.7 |
| Total | | 27.5 | 31.7 | 40.8 | 100 |

3.2 Quality of Written Communication

The requirement for all AS GCE and Advanced GCE specifications to assess candidates' quality of written communication is met through AO2. Quality of written communication is assessed in Units 2552, 2553 and 2555.

4 Scheme of Assessment

Candidates take three units including a coursework unit for AS GCE; followed by a further three units including a coursework unit at A2 if they are seeking an Advanced GCE award.

Units of Assessment

| Unit | Level | Unit Title | Duration | Weighting | |
|------|-------|-----------------------------------|-----------------|-----------|--------------|
| | | | | AS | Advanced GCE |
| 2550 | AS | Performing | 7 - 12 mins | 33.3% | 16.7% |
| 2551 | AS | Composing 1 | - | 33.3% | 16.7% |
| 2552 | AS | Introduction to Historical Study | 2 hours | 33.3% | 16.7% |
| 2553 | A2 | Performing: Interpretation | 15 mins | - | 16.7% |
| 2554 | A2 | Composing 2 | - | - | 16.7% |
| 2555 | A2 | Historical and Analytical Studies | 2 hours 30 mins | - | 16.7% |

Rules of Combination

| Candidates must take the following combination of units: | |
|--|---|
| AS GCE | Units 2550, 2551 and 2552 |
| Advanced GCE | Units 2550, 2551, 2552, 2553, 2554 and 2555. |

Unit Availability

There are two unit sessions each year, in January and June. The availability of units is shown below.

| Unit | Level | Unit Title | Jan | June |
|------|-------|-----------------------------------|-----|------|
| 2550 | AS | Performing | | ✓ |
| 2551 | AS | Composing 1 | | ✓ |
| 2552 | AS | Introduction to Historical Study | ✓ | ✓ |
| 2553 | A2 | Performing: Interpretation | | ✓ |
| 2554 | A2 | Composing 2 | | ✓ |
| 2555 | A2 | Historical and Analytical Studies | ✓ | ✓ |

Sequence of Units

The normal sequence in which the units could be taken is Units 2550, 2551 and 2552 in the first year of a course of study, leading to an AS GCE award, followed by Units 2553, 2554 and 2555, together leading to the Advanced GCE award. However, the units may be taken in other sequences.

Alternatively, candidates may take all units at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

Synoptic Assessment

Synoptic assessment tests candidates' understanding of the connections between different elements of the subject. Synoptic assessment is located in Unit 2553 Section B, Unit 2554 Commissioned Assignments and Unit 2555 Sections A and C, which together total more than 20% synoptic assessment. It is no longer a requirement to take synoptic units at the end of the course.

Certification

Candidates may enter for:

- AS GCE certification;
- AS GCE certification, bank the result, and complete the A2 assessment at a later date;
- Advanced GCE certification.

Candidates must enter the appropriate AS and A2 units to qualify for the full Advanced GCE award.

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

Re-sits of Units

The restrictions on re-sits have been removed.

Candidates may retake individual units or the whole qualification more than once.

4.1 Units of Assessment

When producing written material candidates should:

- include accurate and relevant information in a suitable format;
- select and use musical notations to illustrate points clearly, where appropriate;
- organise material coherently and use an appropriate style of writing;
- check that text is legible and ensure that the meaning is clear;
- use standard conventions of spelling, punctuation and grammar and present arguments clearly and logically.

When performing, candidates should communicate their musical understanding and/or intentions to their audience and/or fellow performers as appropriate.

4.1.1 *Advanced Subsidiary (AS)*

These assessment requirements should be read in conjunction with Section 5: Specification Content and Appendix B: Marking Criteria.

Unit 2550: Performing

Unit 2550 is a practical examination, externally assessed by a Visiting Examiner.

Section A: Candidates are required to prepare and present a solo performance (on any instrument or voice) lasting between 5 and 8 minutes. At least **two** pieces should be performed to demonstrate technical and expressive control and understanding in a range of representative repertoire for the chosen instrument (or voice). **60 marks**

Section B: Candidates must perform **one** of the following:

- **(a) Performing on a second instrument:** **one** or **two** pieces lasting between 2 and 4 minutes on a second instrument (or voice).

40 marks

- **(b) Ensemble/duet/accompanying:** **one** or **two** pieces lasting between 2 and 4 minutes in a programme given in ensemble, or as a duet, or with the candidate playing an accompanying role. The candidate's part in any ensemble/duet/accompaniment must be clearly distinguishable from those of other performers and sufficiently substantial to be individually assessable, and **must be an extension** of the instrumental combination offered in Section A.

40 marks

- **(c) Performing own composition:** **one** or **two** own compositions for the instrument (or voice) used in Section A combined with one other instrument. The performance should last between 2 and 4 minutes, and **must** be presented as an appropriately notated score.

40 marks

An audience may be present for the performance, at the candidate's discretion.

Copies of the music performed in both Section A and Section B will be required for the visiting Examiner.

Further information about this Unit can be found in Section 5.1

Unit 2551: Composing 1

Candidates produce a folio of work which is teacher assessed.

Section A: *The Language of Western Tonal Harmony*

Candidates are required to submit a set of no fewer than **six** extracts.

Each extract should consist of a given melody taken from any suitable established repertoire of between 8 and 24 bars in length, to which the candidate has added bass and harmony.

At least **two** extracts should be worked in a complete texture, continuing an appropriate type of figuration on the model of the *incipit*. Other examples should be completed by adding a bass part and an indication of the harmony through guitar-style chord symbols, Roman numerals or figured bass.

- The selection of pieces for candidates to work may be taken from different genres, or from a single genre
- The set of extracts should contain examples in both major and minor keys
- All workings, including chamber and ensemble works, may be submitted as two or three stave score reductions
- All extracts **must** be dated and **must** state the composer and title of the work from which the extract has been taken
- Fair copies are **not** required, but care must be taken to ensure that work submitted for assessment is legible
- Music technology may be used for the notation of extracts, but the given part must be clearly distinguishable from the candidate's own work. **50 marks**

Section B: The Expressive Use of Instrumental Techniques

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

Either:

- a composition for between four and ten instruments lasting not more than **three** minutes (**40 marks**).

The instruments used in the composition may be:

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

The composition must be submitted as a full score together with a commentary (**10 marks**) outlining the influence of listening relevant to the compositional process as well as an account of the compositional process itself, and a **recording**. Scores may be hand-written or produced using music technology.

50 marks

Or;

- an arrangement of a lead sheet i.e. a single-line melody with chord symbols for between four and ten instruments. Candidates are required to compose a full arrangement, lasting not more than **three** minutes, involving the creation of a variety of appropriate accompanimental bass and rhythm parts, and of an effective overall structure (**40 marks**). The instruments used in the arrangement may be:

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

The arrangement must be submitted as a full score together with a commentary (**10 marks**) outlining the influence of listening relevant to the compositional process as well as an account of the compositional process itself, and a **recording**. Scores may be hand-written or produced using music technology.

A copy of the lead sheet must also be submitted.

50 marks

Further information about this Unit can be found in Section 5.2

Unit 2552: Introduction to Historical Study

This is an externally assessed timed examination paper of 2 hours' duration.

Questions in all three sections of the paper draw on prescribed repertoire 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 studied in Module 2550 or used as models in Module 2551.

Section A: Aural Extracts

Candidates are required to answer questions on one of two recorded extracts of music. Each candidate is provided with an individual copy of a recording which they must play on a personal CD player equipped with headphones.

Extract 1A is part of a movement drawn from solo instrumental, chamber or orchestral repertoire from the period 1700 to 1830.

Extract 1B is part or all of a piece of popular instrumental music of the twentieth century.

Candidates may listen to their chosen extract as many times as they wish. A 'skeleton' score of each extract, in which at least one part is always given, is provided on two staves. Some questions require answers to be written into the answer booklet, others directly onto the score.

Questions may include:

- melody or bass dictation
- recognition of primary and secondary triads; inversions; sevenths
- melodic dissonances
- phrasing
- keys, closely-related modulations
- tonal devices such as dominant pedal, sequence
- techniques of melodic variation
- recognition of the use of instrumental playing techniques, instrumental colour, instrumentation or texture as part of a variation process.

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

35 marks

Section B: Prescribed Works

There are **two** sets of questions.

1. Candidates are required to answer all the questions on a short printed extract taken from **one** of **three** works prescribed from among those listed below. Candidates may not take copies of any music into the examination room. No recording of the extract will be provided.

The late 18th/early 19th Century Orchestra: Prescribed Orchestral Scores

Three scores from the following list of orchestral works are prescribed for study in each year. In the case of music written in more than one movement, the extracts on which questions are set in the examination are drawn from a single movement (specified in brackets):

- **Haydn:** *Concerto for trumpet & orchestra in E-flat, Hob. VIIe:1*, 3rd movement
- **Mozart:** *Piano Concerto in A major K 488*, 1st movement
- **Beethoven:** *Concerto for piano & orchestra in c, op.37*, 1st movement
- **Weber:** *Overture to Der Freischütz, op.77*
- **Berlioz:** *Symphonie fantastique*, 4th movement
- **Schubert:** *Symphony no.8 in b, D.759 ("Unfinished")*, 1st movement

The scores prescribed for study, and on which assessment will be based in each year are:

June 2005 and January 2006 **Mozart; Berlioz; Schubert**

June 2006 and January 2007 **Haydn; Berlioz; Schubert**

June 2007 and January 2008 **Haydn; Weber; Schubert**

June 2008 and January 2009 **Haydn; Weber; Beethoven**

Any editions of miniature scores may be used for study purposes. Questions sample candidates' knowledge and understanding of the conventions of notating orchestral scores and also require them:

- to identify and place the chosen extract in the context of the whole movement from which it is taken
- to demonstrate an understanding of the principal features of the form of the movement
- to respond to, describe and explain expressive effects of instrumentation in the extract.

25 marks

2. Instrumental Jazz 1920 - 1960

Candidates are required to answer all the questions on **one** aural extract taken from one of **three** jazz recordings prescribed in the list below. No notation is supplied or required in answer. Questions assess candidates' abilities to:

- identify instrumental roles and techniques
- comment on techniques of performing
- comment on techniques of instrumentation
- identify simple arranging techniques
- comment on expressive effects
- explain approaches to improvisation and arrangement within the context of a particular style
- explain approaches to improvisation within the context of the instrument and/or performer
- use appropriate technical vocabulary
- compare passages, explaining significant similarities and differences
- recognise and place the extract in the context of the whole piece from which it is taken.

Prescribed Jazz Repertoire

Three pieces are prescribed for study each year as follows:

June 2005 - January 2007

- Louis Armstrong and his Hot Five, *Hotter than that* (1927) from *Louis Armstrong - 25 Greatest Hot Fives & Hot Sevens*, **Living Era, AJA 5171** (ASIN **B000001H15**)
- Count Basie, *Jumpin' at the Woodside* (1938) from *One O'Clock Jump*, **Naxos Jazz Legends, 8120662** (ASIN **B00004TJXJ**)
- Gil Evans/Miles Davis, *Summertime* from *Porgy & Bess* (1958), **Sony Jazz, CK65141** (ASIN **B000024F6M**)

June 2007 - January 2009

- Jelly Roll Morton, *Black Bottom Stomp* (1926) from *Jelly Roll Morton, Chicago Days, 1926 – 27*, **Jazz Archives, 158942** (ASIN **B000024UIR**)
- Duke Ellington & His Orchestra, *East St. Louis Toodle-oo* (1926) from *The Best of Early Ellington*, **GRP Records, GRP 16602** (ASIN **B000003N4J**)
- Miles Davis, *So What* from *Kind of Blue* (1959), **Sony Jazz, CK 64935** (ASIN **B000024F6G**)

15 marks

Section C: Contextual Study

Five questions are set requiring candidates to demonstrate knowledge and understanding of appropriate historical background, and wider contextual understanding, of both sets of **Prescribed Repertoire** in the overall context of the two AS Level areas of study, **Tonality (The Language of Western Tonal Harmony)** and **The Expressive Use of Instrumental Techniques**. Questions may be asked about the development of relevant instruments and instrumental combinations, performing conditions, including working practices and influences on these e.g. buildings or technology.

Candidates answer one question. The candidate's quality of written communication is assessed.

25 marks

Further information about this Unit can be found in Section 5.3

4.1.2 A2

Unit 2553: Performing: Interpretation

Unit 2553 is a practical examination, externally assessed by a Visiting Examiner.

Section A: Performing

Candidates are required to prepare and present a performance of between 12 and 15 minutes' duration on **one** instrument (or voice). The instrument (or voice) may be the same as, or different from, the instrument presented for examination in Unit 2550. The musical content of Section A **must** have a focus. The repertoire performed should demonstrate in-depth understanding of a style or genre, either by the performance of one or more movements from a single piece (e.g. a *Sonata*) or of a small group of shorter, related pieces (e.g. Schumann *Lieder*, Joe Satriani guitar pieces, *Nocturnes* by different composers, Sondheim songs, a group of related jazz standards). Candidates may perform as a soloist, or as a member of a small ensemble, or as an accompanist, but a combination of these options must **not** be presented.

- Centres are responsible for providing a competent accompanist for a soloist when needed.
- Candidates who perform as a member of an ensemble must perform an individual part that is not doubled by any other performer.
- Accompaniments may be played on any instrument that is suitable for the style of music chosen. As with solo or ensemble performance, 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 the guitar).

An audience may be present for the performance, at the candidate's discretion.

65 marks

Section B: Performance Investigation

Candidates are required to make a comparison of interpretations of a single work (or small group of short pieces) for the instrument (or voice) on which they performed in Section A, based on recordings of at least two performances (and not more than three). The music chosen for investigation should bear a clearly identifiable relationship to the music presented in the candidate's recital in Section A.

Findings are to be submitted in written form, maximum 2500 words. Points made in the text should be fully substantiated by relevant examples, both from the recordings themselves, supplied as precisely-referenced recorded extracts, and by short score extracts incorporated into the text. Copies of the complete scores of the music need not be enclosed.

The investigation report must be submitted to the OCR examiner, for external assessment, at the same time as Section A Performing.

Quality of Written Communication is assessed.

35 marks

Section B of Unit 2553 contributes to the **synoptic** assessment of the Advanced GCE Specification.

Further information about this Unit can be found in Section 5.4

Unit 2554: Composing 2

Unit 2554 is an externally assessed Folio of Compositions.

There are four options. Candidates are required to submit **two** of the following, at least **one** of which must be a Commissioned Assignment:

- (i) Vocal Composition (Commissioned Assignment)
- (ii) Film Storyboard (Commissioned Assignment)
- (iii) Stylistic Techniques
- (iv) Free Composition

Commissioned Assignments (Areas of Study: Words and Music; Tonality)

1 Vocal Composition (Commissioned Assignment)

Candidates are required to submit a vocal composition to a detailed brief, published by OCR. The assignment brief contains two texts (in English) and prescribes the resources to be used for each: candidates are required to choose **one** of the texts. A fully notated, clearly legible score of the composition must be presented, together with all preparatory notes and drafts. Candidates must enclose **a full commentary** with their scores, which describes and explains their decisions about compositional style, techniques and/or musical language and relates these to identifiable contextual influences.

A **recording** of the completed assignment should also be submitted, to support the score and commentary.

50 marks

2 Film Storyboard (Commissioned Assignment)

Candidates are required to compose music for a film storyboard published by OCR. The storyboard gives details of the types of scene to be accompanied, briefs of the type of music to be composed for each scene, and precise timings of changes in scene or visual cues for synchronisation. The total duration will not exceed **five** minutes. The assignment may be composed for any electro-acoustic, synthesised or purely acoustic medium.

A **recording** of the completed assignment **must** also be submitted, either in its intended instrumentation or reduced as a piano or synthesised/sequenced demonstration. The recording must be accompanied by:

Either: a full score 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.

50 marks

The Commissioned Assignment of Unit 2554 contributes to the **synoptic** assessment of the Advanced GCE Specification

Other options:

3 Stylistic Techniques:

A set of **8 to 10 exercises**, completing extracts of roughly 16 to 24 bars drawn from **one** of the following stylistic categories:

- two-part counterpoint of the late sixteenth century
- two-part Baroque keyboard counterpoint
- chorale treatments in the style of J S Bach
- string quartets in the Classical style
- keyboard accompaniments in early Romantic style
- twentieth-century musical theatre.

For all styles, except those of the sixteenth century, candidates must submit exercises in both major and minor keys. The selection of extracts submitted should enable examiners to assess the full range of the candidate's knowledge and understanding.

Legible working copies are to be submitted, with initial sketches and drafts as appropriate, containing any annotations, suggestions and corrections added by the teacher. Provided that candidate's own work and decisions are clearly distinguishable from the teacher's marks or comments, fair copies are not required. The inclusion of initial drafts of exercises enables the Examiner to make a more detailed appraisal of a candidate's depth of understanding, and also authenticates the candidate's work.

All exercises must be dated and must state the composer and the title of the work from which the extract has been taken.

Music Technology may be used for the notation of exercises.

50 marks

4 Free Composition

Candidates are required to submit a composition of their own choice for any instrumental and/or vocal combination in any style. The total duration should not exceed **five** minutes.

A **recording** of the completed assignment **must** also be submitted, either in its intended instrumentation or reduced as a piano or synthesised/sequenced demonstration. The recording must be accompanied by:

- a score in the form appropriate to the style; and
- a commentary which described and explains the compositional processes used in its development; their decisions about compositional style, techniques and musical language, and relates these to identifiable contextual sources.

50 marks

Further information about this Unit can be found in Section 5.5

Unit 2555: Historical and Analytical Studies

Unit 2555 is an externally marked timed examination paper of 2 hours 30 minutes' duration. Section A assesses the ability of candidates to apply their aural and analytic skills, knowledge and understanding to extracts of unfamiliar music; Section B assesses knowledge and understanding of a Prescribed Historical Topic linked to the areas of study, *Tonality* and *Words and Music*. In their answers to questions in Section C, candidates are expected to be able to draw on knowledge and understanding developed throughout their whole course of study (i.e. including the three AS modules as well as their practical activities in Modules 2553 and 2554) to demonstrate their ability to make connections between the different elements of the subject.

Section A: Aural extracts

Candidates answer questions on **two** recorded extracts or complete pieces of music. Each candidate is provided with an individual copy of a recording which they must play on a personal CD player equipped with headphones. They may listen to the extracts as many times as they wish.

Extract 1 normally consists of a complete movement or self-contained section (of approximately three minutes' playing-time), designed to assess candidates' ability to apply their knowledge and understanding of both areas of study, *Tonality* and *Words and Music*, to music that is unfamiliar to them from approximately the first half of the 20th century (1900 to 1945). An almost complete score (or vocal parts and piano reduction), from which some passages or bars have been omitted, is provided in a separate insert. If the language of the sung text is other than English a close translation will be provided. Some questions require that answers be written into the answer booklet, others to be written directly on the score.

Questions which address aspects of tonal or non-tonal musical language and techniques, and the relationship between words and the musical setting and its performance, are asked. They may require:

- notation on the score (melody, rhythm, bass, chords, performance markings)
- identification and recognition of chords, cadences, keys, modulations, structure, composing techniques
- identification of voice types and performing techniques
- recognition of common effects of recording techniques
- understanding of word-setting techniques, including word-painting and the expressive use of texture
- written commentary to describe, compare, analyse and respond
- the appropriate application of correct technical vocabulary.

Questions are structured to assess candidates' understanding of:

- how the text is interpreted in the music
- how the use of a tonal or non-tonal musical language compares with other examples of twentieth century music i.e. to be able to 'place' the extract in a wider context

and their ability to support their answers by reference to specific events heard in the music.

30 marks

Extract 2 is of approximately two minutes in length. Questions are designed to assess candidates' abilities to apply knowledge, understanding and aural perception skills developed throughout their course in response to an extract of unfamiliar music of **any genre, period or tradition**. The extract is presented aurally only; no notation is provided. The only limitation on the possible repertoires from which the extract may be drawn is that it is not directly relevant to any of the Prescribed Historical Topics (defined in Section B).

15 marks

Section A of Unit 2555 contributes to the **synoptic** assessment of the Advanced GCE Specification.

Section B: Prescribed Historical Topics

Three essay questions are set on each of **five** Prescribed Historical Topics. Candidates are required to answer **one** question.

Questions require candidates to demonstrate their sense of historical perspective by drawing on their knowledge and understanding of musical, theoretical, aesthetic and other contextual issues arising within the areas of study: **Tonality** and **Words and Music**. Questions may be asked about relevant background matters such as social, economic, political or cultural conditions, technological developments or other factors that may have influenced the nature of a musician's work. Candidates are expected to support and illustrate their answer by reference to appropriate examples of repertoire with which they are familiar.

Five topics are prescribed. Candidates are expected to study **one**.

- Topic 1: 1550 to 1620 (Principal focus: the influence of the Council of Trent, the English Reformation and *Prima Prattica* and *Seconda Prattica*)
- Topic 2: 1685 to 1765 (Principal focus: reactions against *Opera Seria*)
- Topic 3: 1815 to 1885 (Principal focus: aspects of Romanticism)
- Topic 4: 1945 to the present day (Principal focus: integration of music and drama)
- Topic 5: 1945 to the present day (Principal focus: aspects of solo song)

The quality of written communication is assessed.

35 marks

Section C: Synoptic Essay

Five essay questions are set. Candidates are required to answer **one**. Questions are designed to assess candidates' abilities to make and support critical judgements which demonstrate their understanding of factors which affect continuity and change in musical traditions and their ability to make informed connections between the musical activities, periods, genres and traditions studied in Modules 2550 to 2554 in addition to those studied in Sections A and B of Module 2555.

The quality of written communication is assessed.

20 marks

Section C of Unit 2555 contributes to the **synoptic** assessment of the Advanced GCE Specification.

Further information about this Unit can be found in Section 5.6

4.2 Coursework

4.2.1 *Assessment and Moderation*

Internally assessed coursework (Unit 2551 only) is marked by the teacher and internally standardised by the Centre. Marks are then submitted to OCR by the specified 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 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.

4.2.2 *Minimum Coursework Requirements*

If a candidate submits no work for Unit 2551, then the candidate should be indicated as being absent on the coursework marksheets submitted to OCR. If a candidate completes any work at all for a coursework unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be 0 (zero).

4.2.3 *Authentication*

As with all internally assessed work, the teacher 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.

4.3 Special Arrangements

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 *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*. In such cases advice should be sought from OCR as early as possible during the course.

4.4 Differentiation

In the question papers (Units 2552 and 2555), differentiation is achieved by setting questions which are designed to assess candidates at their appropriate levels of ability and which are intended to allow all candidates to demonstrate what they know, understand and can do.

In all other units (Units 2550, 2551, 2553 and 2554) differentiation is by task and outcome. Candidates undertake activities which enable them to display positive achievement.

4.5 Awarding Grades

The AS has a weighting of 50% when used in an Advanced GCE award. An Advanced GCE award is based on the certification of the weighted AS (50%) and A2 (50%) marks.

Both AS GCE and Advanced GCE results are awarded on the scale A-E or U (unclassified).

4.6 Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at Advanced GCE. They give a general indication of the required learning outcomes at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification: they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

Candidates demonstrate:

- The ability to communicate through music in a coherent musical style, interpreting, expressing and developing musical ideas with imagination and flair, and with assurance and command of the resources and techniques used;
- The ability to make critical judgements and justify personal opinions, to apply knowledge and understanding in selected areas of study and place pieces of music within a broad musical perspective, making extensive connections across time and/or cultures and using relevant musical vocabulary.

Grade C

Candidates demonstrate:

- The ability to communicate through music exploiting expressive and structural features and stylistic conventions with confidence and control of the resources used;
- The ability to make critical judgements and support opinions; to apply knowledge and understanding in selected areas of study, making connections across time and/or cultures and using relevant musical vocabulary.


Grade E

Candidates demonstrate:

- The ability to communicate through music with sufficient technical and expressive control to achieve musical intentions;
- The ability to analyse, evaluate and make suppositions and to apply knowledge and understanding in selected areas of study with awareness of continuity and change and using relevant musical vocabulary.

5 Specification Content

These specifications are set out in the form of teaching modules. Each teaching module is assessed by its associated unit of assessment.

Throughout this section the symbol  is used in the margin to highlight where Key Skills development opportunities are signposted. For more information on Keys Skills coverage please refer to Appendix A.

AS GCE Modules

Introduction

The subject content of each of the three AS modules addresses each of the Assessment Objectives in turn. They should not, however, be studied in isolation, without reference to one another. The prescribed areas of study provide an over-arching framework within which learning in one module may be linked to learning in another. At AS Level the areas of study are:

1. *Tonality*

2. *The Expressive Use of Instrumental Techniques*

These areas of study address two important aspects in the development 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 the background of its cultural context, can be developed. The general principles learned can be applied to help candidates understand, and respond to, unfamiliar music.

Areas of Study

1. *Tonality*

The dominance of tonal principles in the composition of Western classical music over the three centuries spanning roughly 1600 to 1900 makes this arguably an essential body of prerequisite knowledge and understanding for any study of music. Its adoption and adaptation in jazz in the twentieth century provides a further significant strand. Candidates are expected to know and be able to recognise the most common procedures, as they perform and listen, to understand the background against which these flourished, and to be able to apply this understanding to music of their own devising.

2. *The Expressive Use of Instrumental Techniques*

The starting-point for this area of study is candidates' own experience of performing, at GCSE and in other contexts. The AS modules provide opportunities for them:

- to develop a fuller understanding of the nature and repertoire of their own instrument (including voice, which singers should understand in comparable terms);
- to acquire relevant knowledge about other instruments;
- to 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;
- to develop an understanding of the principal contexts in which they are, or have been, used.

In Module 2552 learning is structured around Prescribed Works designed to provide introductions to the study of instruments in combination:

1. Late 18th/early 19th Century Orchestra
2. Instrumental Jazz 1920 – 1960

5.1 Module 2550 Performing

5.1.1 Section A Solo Performing



IT2.1

WO3.3; LP3.1, LP3.2, LP3.3; PS3.1, PS3.2, PS3.3

Post-GCSE, the study of an instrument (or voice) should continue to develop in terms of increased technical and expressive control. Candidates should also be encouraged to extend their knowledge and understanding of their instrument (or voice): the characteristics of its sound and how these are produced; what the most natural techniques of performing on it are and how composers/performers have exploited these. They should begin to be aware of the most common styles of music associated with their instrument and be encouraged to investigate the wider background to their development. This knowledge informs their performing activities and provides a starting-point for composing for solo or small groups of instruments and for understanding larger instrumental combinations (Units 2551 and 2552).

This approach is designed to develop candidates' understanding of the area of study ***The Expressive Use of Instrumental Techniques*** and can be used to make explicit links with Module 2551 (in Section A exercises, and both the options in Section B) as well as Module 2552. It also prepares candidates who intend to proceed to A2 for the in-depth study of a single style or genre in Module 2553 Section A and the comparative study of interpretations in Section B.

Opportunities should be offered to candidates to support their study of an instrument (or voice) and its repertoire with experience of performing in a wide range of contexts other than solo (ensembles, choirs, orchestras, bands) and by critical listening:

- to the performances of their peers;
- to public performances of music for their instrument;
- to professional recorded performances.

They should simultaneously be developing their ability to evaluate their own performances realistically.

The music prepared for the Solo Performance should be chosen to demonstrate typical features of the repertoire of the instrument (voice). Its notation and any performing conventions associated with it should be fully understood.

5.1.2 Section B Further Performing



C3.1a, C3.2; IT2.1

WO3.1, WO3.2; LP3.1, LP3.2, LP3.3

This section of Module 2550 also contributes to learning in the area of study *The Expressive Use of Instrumental Techniques* and is explicitly intended to extend candidates' understanding of performing techniques, or of techniques of composing, to at least one further instrument besides the one presented in Section A.

Candidates who choose either of:

- study of a second instrument;
- performing with others;

should learn about the other instrument(s) which they play or with which they perform. This may include:

- acquiring knowledge of basic acoustic and construction principles, compass and mechanisms;
- recognising characteristic timbres and sounds;
- understanding expressive qualities;
- developing some understanding of technical limitations.

This knowledge and understanding is directly relevant to composing activities in Module 2551.

In order to achieve a more informed performance, candidates should also be encouraged to understand the nature of the specific medium in which they perform, its principal genres and styles (e.g. string trio, jazz quartet) and the role of their instrument (or voice) in relation to the other instruments, as well as characteristic features of the music performed and the background to its composition.

Candidates who choose to compose for their own instrument (or voice) need to make a deeper study of the performing techniques and expressive qualities of their instrument by listening to, and studying critically, a wider range of repertoire than that which they may be competent to perform themselves. They are also expected to show a similar, but less extensive, understanding of the nature of the other instrument for which they have chosen to compose, as well as an understanding of standard instrument-specific techniques and the nature of the relationship between both instruments. It is **not** appropriate for the other instrument/voice to belong to the same family of instruments as that offered by the candidate in Section A of this Module.

Much of the repertoire performed in this module also lends itself to discussion and study as typical examples in the context of the other Area of Study *Tonality* in Modules 2551 and 2552.

Further information about this Module can be found in Section 4.1.1

5.2 Module 2551 Composing 1

5.2.1 Section A: The Language of Western Tonal Harmony



C3.1a, C3.1b; IT2.1

LP3.1, LP3.2, LP3.3

This section of Module 2551 provides candidates with a foundation in the understanding of Western tonal harmony gained through the study of the harmonisation of melodies in the music of a representative style. The style chosen will usually be, but need not necessarily be, taken from the early eighteenth century (Baroque period) or the late eighteenth century (Classical period) or may represent one of various 'popular' genres from the mid-nineteenth century onwards. It should enable candidates to begin to gain a structured knowledge of:

- a variety of keys (major and minor keys up to four sharps or flats)
- fundamental harmonic vocabulary (diatonic chords in major and minor keys, dominant and supertonic sevenths)
- common harmonic connections (relationships between chords with roots a fifth apart, common 'openings' and approaches to cadence)
- effective chord voicing and voice-leading
- the relationship between melody and the bass line of the chord progression (involving the use of chord inversions)
- the relationship between melodic phrase construction and the speed of harmonic change ('harmonic rhythm')
- methods of simple modulation
- the expression of underlying harmony through simple textures.

Extracts should be of sufficient length to allow candidates to learn to harmonise a stretch of melody with a structured and directional harmonic progression, resolving in most cases to some kind of cadential close. It is expected that candidates are able to demonstrate flexibility in the pacing of harmony in relation to the given melodic materials, but harmonisations of one chord per note of the melody, as found in chorale or hymn treatments, are **not** appropriate at this stage. Towards the end of the candidate's course **at least two** exercises should be completed in a complete texture, continuing an appropriate type of figuration on the model of the *incipit*. Other examples may be completed by adding guitar-style chord symbols, Roman numerals or figured bass.

The suggested maximum length of 24 bars may not be appropriate to every extract: shorter examples at a slow tempo or with a faster harmonic rhythm may demand more intricate working than longer extracts with a simple harmonic underlay and a slower rate of harmonic change. The selection of extracts submitted should demonstrate the full range of the candidate's knowledge and understanding.

For each extract an *incipit* complete in all parts must be given, and some kind of given part must be present throughout: this is normally 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.

Candidates who use music technology for the notation of their exercises need to be reminded of their responsibility for the final presentation and of the need for careful, detailed proof-reading.

5.2.2 Section B: The Expressive Use of Instrumental Techniques



C3.1a, C3.1b, C3.2; IT2.1

WO3.1, WO3.2, WO3.3; LP3.1, LP3.2, LP3.3; PS3.1, PS3.2, PS3.3

This section of module 2551 draws directly on candidates' own experiences of performing, and of playing with, and listening to, others in Module 2550, as well as their more directed listening in Module 2552.

Either:

Instrumental composition

Candidates are expected to demonstrate a knowledge of:

- the clear presentation of compositional ideas through instrumental arrangement
- sound qualities of the chosen instruments, including an understanding of overall timbre and qualities of register
- practical and idiomatic writing for chosen instruments, including an understanding of limits of range and execution, common practices and functions
- a variety of instrumental ensemble textures, from solo, unison or homophonic writing, to heterophonic or contrapuntal textures
- principles of ensemble 'balance', including an understanding of relative weights of chosen instrumental timbres
- use of contrast in textures linked to the structure of the composition.

The choice of musical language for the composition is at the discretion of candidate and teacher. 'Originality' is not a criterion for assessment and pieces may be derivative in style and/or technique. Candidates are free to explore a particular style or technique in pastiche fashion, or to define their own stylistic language, or to use popular or non-Western styles. Relevant listening should form both a preparation and concurrent support for their work. This should be documented in notes which demonstrate awareness of relevant contextual background, and a commentary on the compositional process.

It is acceptable for candidates to submit compositions for 4 – 10 instruments with additional voice if desired. There must still be 4 – 10 instrumental parts, and in the 'Use of Medium' category of the Marking Criteria assessment must be based purely on the instrumental writing, in line with the focus of the area of study *The Expressive Use of Instrumental Techniques*.

Or:

Arrangement of a lead sheet

Candidates are free to define their own style, tempo and instrumentation for the task within the parameters established in the scheme of assessment in Section 4.1.1. They are expected to demonstrate appropriate aspects of the knowledge and understanding of instrumental composition outlined above, as well as the ability to create effective accompanimental textures from just a sequence of chord symbols. The range of chord symbols includes common triads, major, minor and dominant sevenths, augmented and diminished chords, simple inversions or 'slash chords', and will not normally involve extensions of seventh chords to ninths, elevenths, thirteenths, or any other kind of added or altered harmony. However, candidates are also free to extend and alter the given harmonies, if appropriate to their choice of style, and to change the overall key or use modulation midway. They are also free to change the rhythmic profile of the theme if appropriate to the chosen style, for example through the addition of syncopation and rhythmic 'pushes' in a jazz treatment, or the centring of the rhythm around a 'clave' beat in a latin style. In their treatment of the given theme, they may wish to adopt a 'repeated choruses' approach where, over successive repetitions of the theme's chord progression, a sequence of varied textures is built, or they may prefer to devise a freer interpretation. Relevant listening should form both a preparation and concurrent support for their work. This should be documented in notes which demonstrate awareness of relevant contextual background and a commentary on the composition process.

Notation (Instrumental Composition and Arrangement of a lead sheet)

All candidates are expected to learn to represent their compositional ideas accurately in written score form, using standard layouts. Instrumentation for both the above options must 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 required to transpose parts for transposing instruments in the score. Candidates may submit a score in which all parts are notated at concert pitch. Correct sounding octaves must be clearly represented in the score, including the standard conventions of octave displacement for piccolo, xylophone, guitar, double bass and bass guitar, for example, and correct sounding octaves must also be indicated for electronic keyboard voices that are 'played' or triggered at a different octave from their sounds.

There is a number of accepted shorthand conventions which candidates may wish to use to avoid writing out many repetitions of a particular section, phrase or bars, but score fragments with commentaries, or lead sheets with only chord symbols (as permitted at GCSE) are **not** sufficient as evidence of knowledge and understanding of notation at this level.

Recording

To enable candidates to appraise their composition or arrangement, they are expected to have made a recording of it, 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 synthesised and sequenced demonstration.

Further information about this Module can be found in Section 4.1.1

5.3 Module 2552 Introduction to Historical Study

Areas of Study: *Tonality and The Expressive Use of Instrumental Techniques*

Candidates are required in this module to:

- develop their aural skills in the recognition of tonal practices, instrumental colour and techniques of variation
- use notation accurately to record what they hear
- develop their ability to describe effects in words, using appropriate technical vocabulary
- learn to follow, understand and explain orchestral scores
- understand the principles of sound production and basic construction of the principal instruments of the classical orchestra and popular music ensembles
- become familiar with the effect of common techniques of combining instruments in ensembles and be able to recognise and explain details of instrumentation
- begin to understand how styles are defined and to recognise and distinguish between them
- understand some of the factors which influence changes in the composition and performance of music and how these may be reflected in changing styles.

Introduction

This module explicitly addresses aural and appraisal skills intrinsic to, but less directly assessed, in Units 2550 and 2551. Its focus is candidates' responses to sounds, and their knowledge and understanding of how they are made, why they have the specific effects that they do and the factors that shape them. Candidates are expected to acquire knowledge and understanding of:

- relevant technical vocabulary
- instruments and techniques of playing them
- the notation of orchestral scores and of large instrumental combinations
- a chronological perspective for contextual and historical study of style and genre
- the contributions of performers as well as composers
- external influences on the composition and performance of music.

It builds upon the listening experienced at GCSE introducing the common skills, analytic tools and concepts needed for the deeper understanding of any music in its context.

Candidates should understand the relevant conventions of musical language and style. As well as articulating their own responses to the music they hear and play, they should learn about the circumstances in which particular examples of music originated, in particular:

- the composer's intention
- the purpose or occasion
- the performers and the nature and place of performance
- the nature of the audience.

Candidates should learn how different types of evidence can provide such factual details or combine to form an historical perspective in which continuity and change can be discerned e.g. composers' manuscripts, recordings, printed sources, editions, memoirs and contemporary accounts. They should be introduced to forms of analytic and stylistic study that trace influences: of countries, of teachers, of composers, of performers, of patrons and audiences, of buildings, of developments in technology, including the impact of developments in ICT on the way music is heard, created and performed, and of contemporaneous developments in other art forms.

The subject content which provides the vehicle for this learning draws on specific aspects of the two areas of study, ***Tonality*** and ***The Expressive Use of Instrumental Techniques (The late 18th/early 19th Century Orchestra and Instrumental Jazz 1920 – 1960)***. Two bodies of repertoire, **Prescribed Orchestral Scores 1785 to 1845** and **Prescribed Jazz Repertoire 1920 to 1960**, provide a nucleus of music for historical study in this module and act as exemplar material to illustrate both areas of study. Listening should not be confined to the Prescribed Repertoire, every opportunity being taken to encourage candidates to develop their aural responsiveness, aural perception skills and critical judgement in all other parts of their course.

5.3.1 Section A: Tonality and Techniques of Melodic Variation

Study of relevant tonal practices should be closely linked to the composing exercises worked in Module 2551 (***Section A: The Language of Western Tonal Harmony***). The choice of styles is more restricted here, to music illustrating:

- either the tonal language typical of music written between 1700 and 1830 in the form of Theme and Variations (for solo performance or any combination of instruments);
- or common procedures in popular instrumental music of the twentieth century.

Candidates are expected to develop a deeper understanding of the way in which tonal melodies may be varied, either in composed variations or improvised in popular music, over a basically unchanging harmonic foundation. They are expected to learn to recognise and explain common techniques of variation, using appropriate technical vocabulary and to use notation accurately to record what they hear.

5.3.2 Section B *The Expressive Use of Instrumental Techniques*



C3.1b, C3.2; IT2.1

Two contrasting sets of prescribed repertoire introduce candidates to techniques, and their effects, of combining instruments. For details of prescribed repertoire, see Unit 2552.

1. The late 18th/early 19th Century Orchestra

Prescribed Orchestral Scores

The prescribed repertoire comprises of three single movements of classical and/or early nineteenth-century orchestral music which introduce candidates to:

- the use of orchestral scores in the study of orchestral music
- the sounds of a 'classical' symphony orchestra
- the chronological study of music for orchestra
- the recognition of, and understanding of reasons for, changes over time in the composition and sound of the late eighteenth/early nineteenth-century orchestra.

Instrumental colour and instrumentation

In their study of prescribed scores candidates are expected to learn about the makeup of the orchestras for which the music was written and to understand:

- standard roles in the harmonic texture
- chord-voicing
- texture
- figurations
- expressive use of individual instrumental timbres.

They should understand the basic acoustic principles which underlie the construction of each instrument (linking this to their learning in Modules 2550 and 2551) and the principal changes which occurred during the period covered by the Prescribed Scores.

Structure

The Prescribed Scores offer opportunities for the study of a range of formal principles and structures, including among them the application of First-movement Form, the Concerto principle and Variation Forms. Candidates should know what the basic compositional structure is of each of the works that they study and be able to relate an extract to its parent movement by recognising and describing, using appropriate technical vocabulary, its place in the structure. They are expected to apply the understanding of tonality developed in Section A of this module, and in Module 2551, in appropriate ways, and to be able to recognise chords, keys and melodic, harmonic and rhythmic devices as they occur.

Candidates are expected to be sufficiently familiar with the scores and music of the three works to be able to:

- recognise short extracts and place them in their correct context
- identify instrumental roles and techniques
- explain common performing instructions
- understand the alto and tenor clefs and be able to translate short passages into treble and/or bass clefs
- understand transposing instruments and be able to give sounding pitch equivalents accurately
- identify chords/cadences/keys
- recognise common techniques of instrumentation
- comment on expressive effects
- compare passages, explaining significant similarities and differences
- relate the composer's handling of an extract to other sections of the Prescribed Score
- use appropriate technical vocabulary.

2. Instrumental Jazz 1920 – 1960

Prescribed Jazz Repertoire

Attentive listening to the prescribed repertoire enables candidates to develop an overview of jazz styles over the period. They are expected to learn about how arranging techniques changed, and to be able to recognise, and describe, styles and methods of instrumental performance. They should know about and understand:

- the range of instrumentation common to jazz recordings within the given period, including standard roles in ensembles; standard and non-standard mixtures of instruments in ensembles; a variety of arranging textures; the function of the 'rhythm section'; individual use of particular timbres for solo instruments, exploiting changes in sound across the instrumental compass.
- the range of instrumental sounds, performance techniques and approaches to solo improvisation that developed parallel to the stylistic development of the music across the given period, including 'tightness' and 'looseness' of rhythmic approach in relationship to the stated pulse; sparseness and density of melodic ideas; expressive use of register across the instrument; linear, chordal, blues-based, or chromatic approaches to melodic improvisation; response to events within the accompaniment.

Close study of the three prescribed recordings should enable candidates to be able to:

- recognise and place short extracts
- identify instrumental roles and performing techniques
- identify simple arranging techniques
- explain approaches to improvisation and arrangement within the context of a particular style

- explain approaches to improvisation within the context of the instrument and/or performer
- use appropriate technical vocabulary
- comment on expressive effects
- compare passages, explaining significant similarities and differences.

Candidates are not required to have studied scores or transcriptions of the Prescribed Jazz Repertoire recordings. Such documents are not always available and may not be an accurate representation of the recording. First-hand familiarity of the recording itself, however, is essential.

5.3.3 Section C Contextual Study



C3.1b, C3.2, C3.3; IT2.1

Through the study of appropriate background to the music in the Prescribed Repertoires in Section B, candidates should be aware of ways in which external factors affect what music is composed and performed and how they may also influence its sound and style. In relation to the specific pieces of music studied in Section B candidates should know:

- the date and place of origin
- specific details, as far as they are both relevant and known, of first and immediately subsequent performances
- how the music came into being
- how it was 'received'.

They should also be aware of how each is now perceived as a representative of its genre, and how far its composer or performer may have been influential on subsequent music and how they themselves may have been influenced by others.

Candidates should develop a broad overview of the time-spans covered by the range of examples and be familiar with any significant developments in the technology of making instruments and recording music, as well as relevant changes in economic, social or cultural circumstances. They should also have some awareness of what the evidence is for relating such factors to changes in the sound and style of the music.

Further information about this Module can be found in Section 4.1.1

A2 Modules

Introduction

Each of the three modules in A2 builds directly on the equivalent module studied at AS, and each of the Assessment Objectives is again central to, though not confined to, a specific module. A new area of study, **Words and Music**, complements the AS study of instrumental techniques. Together with further study of **Tonality**, it provides a similar over-arching framework for learning. The two areas of study link Modules 2554 and 2555 directly with one another and may also inform relevant aspects of learning in Module 2553.

Candidates are required to make more extensive connections between music and its context, and between different areas of knowledge and musical activities.

Areas of Study

1. *Tonality*

Candidates' learning is extended to include knowledge and understanding of more complex harmony and tonal processes as well as of pre-tonal, post-tonal and non-tonal approaches to melodic and harmonic organisation.

2. *Words and Music*

Candidates are expected to understand the relationship between words and music and techniques of word-setting in both a wide range of twentieth-century genres and set against the historical and contextual background of the study of a Prescribed Historical Topic. The Prescribed Historical Topics extend the focus to include music's role in dramatic and religious contexts and give some consideration to forms of non-vocal music composed in response to narrative texts.

Candidates are expected to show that they can apply their knowledge and understanding in their own composing tasks in Module 2554.

5.4 Module 2553 Performing: Interpretation

5.4.1 Section A: Performing



WO3.1, WO3.2, WO3.3; LP3.1, LP3.2, LP3.3; PS3.3

Most candidates will continue the study of the principal instrument (or voice) which was the focus of their learning about a range of styles in Module 2550 Section A. They are required to develop their technical and expressive control and show increased stylistic awareness. Some may benefit from doing this on a different instrument or voice. Candidates should be encouraged to participate in a wide range of musical activities to provide a broad musical canvas against which to deepen their study of one specific style and, whenever appropriate, opportunities should be made to use practical activities to strengthen understanding of the areas of study **Tonality** and **Words and Music**.

Candidates are expected to deepen their study of instrumental (or vocal) repertoire by choosing **one** defined style or genre as the **focus** for their performance in this Module. The specific nature of each individual instrument (or voice) will suggest characteristic repertoire for study but may also impose some constraints. Each candidate's course of study should, therefore, be tailored to the individual instrument, focusing on a significant aspect of its repertoire, solo (which may be interpreted as unaccompanied or accompanied), ensemble (of any size in which the candidate plays an individual part) or accompanying.

Candidates should be given opportunities to learn about the nature of the medium which they have chosen and to acquire knowledge about its principal genres and their development before deciding on **one** specific style to study in depth. This is usually one that is generally recognised as representative of the instrument/voice and its standard repertoire (e.g. Weber's music for clarinet), but an equally valid form of study might 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 investigation by reading and listening to performances by others. The candidate is required to demonstrate and apply this understanding, within the limits of the repertoire, either to one specific piece (where appropriate e.g. a Sonata) or a small group of short, related pieces (not necessarily a complete Song Cycle, for instance, but a group of songs by Gershwin or Debussy).

Critical listening and developing the ability to articulate responses and judgements should, at all times, be at the centre of candidates' learning.

5.4.2 Section B: Performance Investigation



C3.1b, C3.2, C3.3; IT2.1

LP3.1, LP3.2, LP3.3; PS3.1, PS3.2, PS3.3

This part of the module provides a further vehicle for the development of candidates' abilities to form, express and support their independent critical judgements about the performance and interpretation of music. It requires candidates:

- to seek out relevant knowledge for themselves;
- to apply their listening and appraising skills, together with their wider musical understanding, in close study of one example of specific repertoire;
- to learn to recognise, describe and illustrate differences of technical and expressive detail in the performance of others.

It expressly provides for the development of the ability to study independently but it also offers scope for candidates to learn from one another by making presentations and leading discussions.

Preparatory learning should go hand-in-hand with the study and practice of repertoire in 5.4.1: candidates should be offered frequent opportunities to listen critically to other performers (live and recorded, professional and amateur or student) and to learn to articulate their perceptions in good spoken English. They should be encouraged to extend their knowledge of performance practice and performing conventions in relation to the repertoire they specialise in, to know who are authoritative performers of it, and to learn to recognise characteristics of their interpretative styles.

The music chosen as principal focus for the candidate's study should have some evident connection with that presented for performance in Unit 2553 Section A. It may, but need not be, the same piece: for the majority of candidates greater scope for learning would be afforded by choosing a piece by the same composer but of greater technical difficulty. While contemporary repertoire may very usefully compare recent performances by different living performers, in some cases it may be relevant to the understanding of how interpretations are not only personal but change over time, to study interpretations made several years apart. All candidates should be aware of how techniques of recording play a part in shaping the sounds they hear, affect the quality of reproduction and have changed over time. Candidates who play instruments for which the repertoire is very restricted, or recordings are confined to performances by a very small number of individual performers or groups, may, where appropriate, legitimately compare live and studio recorded performances of the same piece, or a cover version with an original: in a very few cases it may be more appropriate to compare relevant performances by different bands or orchestras.

The skill of writing about music, developed in Module 2552 (Sections B and C) and further practised in Module 2555 (Sections B and C) is central to the presentation of the candidate's findings. They need to learn:

- to seek out relevant knowledge
- to develop their understanding of the contextual background of the music they are discussing
- to structure their written work in presenting their findings
- to make points that have significance to their argument
- to support their judgements by apt recorded and score extract examples.

Further information about this Module can be found in Section 4.1.2

5.5 Module 2554 Composing 2

Unit 2554: Composing 2

Unit 2554 is an externally assessed Folio of Compositions.

Areas of Study: Words and Music; Tonality

Candidates are required to submit **two** of the following (at least one of which **must** be a Commissioned Assignment):

1 Vocal Composition (Commissioned assignment)

Areas of Study: Tonality and Words and Music

Candidates are expected to apply the understanding gained in their studies of vocal music in Module 2555 Sections A and B to developing their own techniques of composing for voice(s). They need to understand the characteristic rhythms, sounds and intonation of the English language, the role of metre, stress and rhyme in word-setting and to learn about techniques of vocal articulation and expression. In Module 2555 candidates develop their understanding of how music can express the meaning of individual words, poetic ideas or dramatic situations. They are expected in this section of Module 2554 to learn to express their own response to a text in a single composition.

The study of Tonality in Module 2555 Section A introduces candidates to an extensive range of Twentieth-Century approaches. This study may have some influence on their own choice of musical language in this module and candidates are expected to demonstrate their awareness and understanding in this respect.

The choice of a musical language for the commissioned composition is at the discretion of the candidate but the composition should display a consistency appropriate to the style and/or genre. Candidates may choose to adopt a pastiche style, provided that the style does not duplicate one submitted in Section B, or to define their own stylistic language, drawing upon popular and non-Western styles where appropriate. In preparation for the task of setting text to a given brief candidates need practice designed to develop their abilities in respect of: strength and identity of materials, effectiveness of text setting and effectiveness, practicality and imagination in arrangement. Candidates must not duplicate the compositional style of their other Unit 2554 option.

Recording

To enable candidates to appraise their composition, they are expected to have made a recording, which must be submitted. If the full instrumental/vocal 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 synthesised and sequenced demonstration.

50 marks

The Commissioned Assignment of Unit 2554 contributes to the synoptic assessment of the Advanced GCE Specification.

2 Film storyboard (Commissioned assignment)

Candidates are required to compose music for a film storyboard published by OCR. The storyboard gives details of the types of scene to be accompanied, briefs of the type of music to be composed for each scene, and precise timings of changes in scene or visual cues for synchronisation. The total duration will not exceed five minutes. The assignment may be composed for any electro-acoustic, synthesised or purely acoustic medium. Candidates must not duplicate the compositional style of their other Unit 2554 option.

A recording of the completed assignment, either in its intended instrumentation or reduced as a piano or synthesised/sequenced demonstration must be submitted. The recording must be accompanied by:

Either: a full score 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 effects, and use of a full frequency spectrum.

50 marks

Notation

Candidates are expected to demonstrate that they can accurately represent their compositional ideas in written score form using standard Western staff notation with instrumentation clearly marked, and in the case of music technology, precise details of equipment used and names of sounds provided. They should learn to pay particular attention to the inclusion of appropriate tempo, dynamic and expression markings. Candidates wishing to avoid writing out many repetitions of a particular section, phrase or bar, may use a number of shorthand conventions. Candidates who choose to work in non-Western media, such as Indonesian gamelan or Middle-eastern instrumentations, where pitch temperance may not conform to Western systems of notation, should learn to provide as close a compromise to standard staff notation as is possible, supplying footnotes on pitch/rhythm elements that are not notatable. Time-space notation is only suitable for un-metred electro-acoustic compositions. Where pulse and metre are clearly present in electro-acoustic pieces candidates must learn to notate them in the traditional way.

Candidates who wish to develop their skills in the use of notation software need to learn to edit as carefully and accurately as they would in a handwritten score. Where an accompaniment is composed for a group of instruments, candidates are not required to supply a set of parts for the commission. They should be encouraged, in their preparatory studies, to produce parts in order that their work may be performed. They should understand, however, that sets of parts without a collated full score do not represent an acceptable form of notation.

50 marks

The Commissioned Assignment of Unit 2554 contributes to the **synoptic** assessment of the Advanced GCE Specification.

3 Stylistic Techniques

This option is designed to enable candidates to acquire and demonstrate compositional techniques integral to one of six historically-defined styles. Each style requires a different range of techniques and vocabulary but all candidates will be 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 each of the styles. Additionally, all except Two-part Baroque keyboard counterpoint and String Quartets in the Classical style have direct links with the Prescribed Historical Topics (Words and Music) in Module 2555 Section B.

Candidates are expected to work extracts of varying length from incipits in one of the following styles. For each extract the candidate should be given an incipit complete in all parts. It is expected that, in addition to the full incipit, some kind of 'given part' will also be present throughout each extract: this is normally 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. Candidates are not required to generate pastiche compositions, creating all parts from only an incipit. The course of study should extend over a sufficient period of time to allow candidates to complete at least eight exercises. No more than ten should be submitted for assessment. Candidates must not duplicate the compositional style of their other Unit 2554 option.

Two-part vocal counterpoint of the late Sixteenth-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
- 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
- rhythmic flow and variety

Chorale treatments 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, mobile 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
- handle cadences and modulations

and to:

- develop their understanding of appropriate quartet textures for the period
- 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
- 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.

Twentieth-Century Musical Theatre

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

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

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. **50 marks**

4 Free Composition

Candidates are expected to develop their compositional imagination and technique in creating a piece of music using their own chosen performance medium. The duration of the piece should not exceed five minutes. Consideration should be given to musical materials, technique, structure, use of medium and the communication of their intentions in written form, in a manner appropriate to the style. Candidates must not duplicate the compositional style of their other Unit 2554 option.

Recording, Notation and Commentary

Candidates are expected to demonstrate that they can present written scores that are legible and accurate. They may use standard western staff notation, showing understanding of standard practice including correct transpositions etc, or any other suitable means of notating their piece, as appropriate to the style.

Given the flexible nature of the option, the specification allows for the possibility of a variety of notational systems. Candidates should not, however, interpret this as consent to avoid staff notation if this is the usual means by which the chosen style is communicated. In a jazz or 'pop' piece, for example, parts should be notated as accurately as possible and an outline of any proposed improvisation should be provided. An accurately notated drum part should be included with a key to explain the symbols used if necessary. However, it is entirely consistent with standard practice to use repeat symbols for guitar and drum rhythms, for example, once a pattern has been established in the notation.

When a style / tradition is not precisely notatable, for example using certain experimental or technological approaches, the commentary should contain a log of technical procedures / editing techniques and explain the recording processes involved. Graphic scores and notation conveying instructions about aleatoric elements must be as comprehensive as possible.

It is important that rhythms and all other details are accurately edited if notation software is used to produce a final score. **50 marks**

Further information about this Module can be found in Section 4.1.2

5.6 Module 2555 Historical and Analytical Studies



C3.1a, C3.2; IT2.1

This module builds on the foundation laid down in Module 2552. Candidates are expected to respond to a wider range of music, to develop their abilities to analyse and describe in closer detail, to recognise how music changes over time and to understand influences upon it.

Areas of Study

The main focus for study in this module is provided by specified repertoire from within the areas of study **Tonality** and **Words and Music**.

Tonality

The further study of tonality builds on the understanding of relatively straightforward stable approaches to handling tonality learned at AS level. It gives candidates knowledge and experience of a wider range of tonal practices and processes. These should include more extended uses of chromaticism. Study of vocal music in the first forty-five years of the twentieth century introduces candidates to alternative forms of melodic and harmonic organisation, such as serialism or the use of modal folk melody or Messiaen's '*Modes of Limited Transposition*', as well as to movements such as 'Neo-classicism' and experiments with bitonality or microtonality.

The range and nature of composers' approaches to tonality in the music of each of the Prescribed Historical Topics should be studied and understood.

Words and Music

Candidates are expected to develop a critical understanding of the relationship between text and music in relation to specific examples of music which they study closely and to be able to apply this understanding to unfamiliar music. They should learn to recognise and be able to discuss and illustrate:

- techniques of word-setting, particularly those that reflect verbal rhythm, speech intonation
- techniques of word-painting both in vocal line(s) and in accompaniment
- structural treatment of text
- choral textures
- techniques of expressive emphasis to underline meaning
- relationships between vocal line(s) and accompaniment
- the role of music in dramatic contexts: to heighten the creation and resolution of tension, in characterisation, as a comic or ironic element
- techniques of vocal writing and performance including treatment of the voice as an instrument.

The Prescribed Historical Topics (Section B) are vehicles for the study of the relationships between text and music, of some of the cultural contexts in which these have been most significant, and of the processes of continuity and change.

Synoptic Understanding

Throughout the musical activities, experiences and learning in their course candidates should be encouraged constantly to appreciate how each element interlinks with the other. Such understanding is formalised in this module where candidates are required to learn to apply their wider knowledge and understanding to music that is unfamiliar to them (Section A) and to discuss common concepts and recurring issues across disparate genres, styles and traditions (Section C).

5.6.1 Section A: Aural extracts

Areas of study: *Words and Music* and *Tonality*

Extract 1

Through the study of a wide range of techniques, styles and genres in vocal music composed between **1900** and **1945** candidates are expected to extend their understanding of:

- principles of word-setting
- the handling of tonality and the principal alternatives.

They should develop a chronological overview of music of the period but will not be expected to have comprehensive familiarity with all its repertoire. They need to reach the point where they can respond confidently to unfamiliar genres, techniques or styles and are able to relate them to the context of other music that they have studied.

The music prescribed for study in this section is confined to vocal music written in the earlier part of the twentieth century (up to 1945). All genres are relevant. Candidates should experience a variety of approaches to setting the English language but should not confine their studies to music sung in English.

This repertoire provides the focus for candidates to learn about a wide range of tonal and other processes: they should be familiar with, and able to recognise, different techniques, musical languages and styles, and should learn to discuss them using appropriate technical vocabulary:

- late-Romantic approaches to tonality
- Impressionist and serial techniques
- modal approaches through the influence e.g. of folk melody
- neo-Classical and other diatonic approaches to tonality
- other experimental techniques.

Extract 2

In addition to this prescribed focus, candidates should also be given opportunities to develop their ability to respond to unfamiliar music in any genre or style (both vocal and non-vocal), and drawn from any period, by applying the aural perception skills and critical understanding developed throughout their course. The music used in this extract will not directly duplicate any work likely to be studied in any of the Section B Prescribed Historical Topics.

5.6.2 Section B: Prescribed Historical Topics



C3.1a, C3.2

Each topic takes as its principal focus or starting-point one definable moment when the issue of the relationship between words and music or music and drama has come into prominence. In every case this requires study of small-scale genres such as solo song, popular song, Lied or the madrigal and in most it also includes dramatic uses of music in such genres as oratorio, opera, musicals or film. Candidates need to be familiar with a sufficient number of appropriate extracts from relevant large works to be able to appreciate contrasting techniques and styles. Extracts should be sufficiently extensive to enable candidates to develop an understanding of the part played by the music in creating dramatic tension, climax and release, in characterisation and in the structural integration of the whole, but candidates are **not** required to acquire detailed knowledge of the development of operatic history other than matters of contextual background which illuminate the points at issue. The topics are not in any sense intended to be treated as prescribed periods in which comprehensive coverage of all the genres composed within it is necessary.

Although the primary focus of study in each topic is the expressive and dramatic relationships between words and music, opportunities should also be made for candidates to extend their learning about tonality:

- in **Topic 1** this includes some consideration of pre-tonal/modal music
- in **Topic 2** the study of Bach's music for the church provides a context for candidates to develop their understanding of the extended tonal harmony typical of his treatment of chorale melodies
- in **Topic 3**, the increasing chromaticism of the music of Wagner and others provides a bridge towards the study of twentieth-century practices
- in **Topic 4** candidates' familiarity with a wide variety of techniques should extend to consideration of how new techniques of sound production, as technologies develop, give rise to new ways of setting text
- in **Topic 5** the same familiarity with new technologies for sound production and composition should be studied alongside the diverse musical language of the post-World War Two era in a consideration of solo song, both 'art' and popular.

The interaction between musical genres, of arguments, theories and changes of style, is a thread which is common to all the Prescribed Historical Topics. In Topics 1, 2 and 3 religious and secular music can often be seen to share concerns or styles. In Topics 1 and 2 debate about the relationship between text and music in religious contexts can be treated as an issue in its own right. In Topics 2 and 3 music's role in dramatic situations is a central issue. In Topic 4 Bernstein's musical *West Side Story* is the starting-point to a topic, an important part of which is the study of ways in which musicians of the later twentieth century draw freely on music from earlier periods and different genres, styles or traditions. Topic 5 covers the changes, both social and musical, in solo song, and shows how the genre diversifies during the period in developing, reacting against and/or drawing from its own established traditions.

All the Prescribed Historical Topics require candidates to study appropriate settings of text in the English language by composers who demonstrate distinctive approaches and successful techniques.

In some topics, it is also relevant to study examples of instrumental music written as a response to texts, e.g. chorale preludes, nineteenth-century treatments of Shakespearean themes or background music to action in films.

All topics deal with appropriate aspects of the two areas of study **Words and Music** and **Tonality** by requiring more detailed study of the music of two or three named musicians. The starting and finishing dates that define each topic are intended to indicate its outer limits: they do not imply that comprehensive coverage should be attempted. No prescribed works have been set for detailed study but some of the topics name one or more 'key' works with which candidates will be expected to be familiar.

Each of the Prescribed Historical Topics can be related to, and support, the study of a relevant Stylistic Technique in Module 2554 Section B.

Topic 1: 1550 to 1620

(Principal focus: The influence of the Council of Trent, the English Reformation, *Prima Prattica* and *Seconda Prattica*)

Candidates are expected to understand the musical issues at the centre of each of the three focal points which fall within this time-span, and to have studied a sufficient number of typical examples (e.g. by Palestrina or Lassus, Byrd and Tallis, and Monteverdi) to be able to relate the theories to the practice. They should also learn about the dissemination of styles, in particular that of the Italian madrigal to England and the cultural context in which this occurred. They should be familiar with typical techniques of setting the English language.

Candidates should understand how modality gave way to tonality and be able to recognise both principles at work in the music they study.

Some familiarity with 'programmatic' examples of instrumental music e.g. from English keyboard music, may also be appropriate.

Topic 2: 1685 to 1765

(Principal focus: reactions against *Opera Seria*)

A focal point for this topic is John Gay's *The Beggar's Opera* which brought to a head the controversy surrounding the popularity of *opera seria* in England. Candidates are not expected to study any Italian opera in detail but should know its conventions and be sufficiently familiar with at least one substantial extract to be able to appreciate the similarities and differences in style and techniques adopted by Handel in his oratorios. In parallel with this should be some consideration of the style of Bach's music for the Lutheran church and the principal influences upon it, including the circumstances in which he was working. Bach's music can be examined both from the point-of-view of the relationship between the text and the music and also to develop understanding of his handling of tonal harmony.

Contrasting Handel's setting of texts with that of Purcell a generation earlier enables candidates to understand some of the essential characteristics of the English language and the problems these pose when set to music.

Theoretical issues are crystallised in Gluck's Preface to *Alceste* and candidates should have sufficient familiarity with at least one example of his music to be able to appreciate the nature of the musical changes that were being advocated. Other theoretical issues to be explored relate to the area of study **Tonality**: some understanding of theories of tuning and of harmony will help candidates understand how tonal practices came to be consolidated at this point.

Illustrative instrumental music is limited in its repertoire but at least some familiarity with Vivaldi's *Four Seasons* should be developed.

Topic 3: 1815 to 1885

(Principal focus: aspects of Romanticism)

Wagner's theories about music and drama provide a focal point for discussion of the relationship between words and music in the mid-nineteenth century, but wide familiarity with his operas will not be required. Candidates should understand what he set out to achieve and should have studied at least one extended passage of his dramatic music sufficiently closely (e.g. one act of *Die Walküre* or excerpts from *Tristan und Isolde*) to be able to compare its dramatic effect with that of a typical Italian opera of the period. They should equally understand in what ways his treatment of the voice, and the orchestra, differs from that of his Italian counterparts.

Candidates are expected to have studied in detail examples of the music of Schubert and Schumann as principal composers of German *Lied*, and to be familiar with at least one example of a Song Cycle.

The fact that the mid-nineteenth century was not a high point in the development of English music should not deter candidates from exploring the nature of English musical life at this time: in particular they should have some knowledge and understanding of the operettas of Gilbert and Sullivan, the social and cultural life of the time, the vogue for oratorios and other music for the church. Sullivan's setting of the English language should be studied in some detail in at least one act of an operetta.

The attachment of Romantic composers to particular poets and dramatists, especially Goethe, Shakespeare and Italian poets, should also be illustrated by study of some appropriate instrumental music. Consideration should also be given to music that has no explicit textual link but is clearly influenced by contemporary vocal styles e.g. the *Nocturne*, *Lieder ohne Worte*.

Topic 4: 1945 to the present day

(Principal focus: the integration of music and drama)

The wide diversity of repertoires and proliferation of genres in the relatively short time-span of this topic require candidates to be selective in the choice of music for close study. They need to develop a broad enough overview to be able to appreciate the extent of the diversity of styles and techniques in terms both of word-setting and dramatic purposes, and of tonal/non-tonal musical languages. Against the background of that wider perspective they are expected to explore larger-scale dramatic genres (such as the musical, opera, music theatre, music for film) in more depth.

An appropriate common starting-point for all candidates is Bernstein's *West Side Story*. It introduces them to issues relating to the integration of music and drama in the latter half of the twentieth century. Detailed analytic study is **not** required and although candidates are not expected to have close knowledge of the score they need to have some understanding of the nature of the American musicals that preceded it and be able to trace and explain examples of significant influences on it. Other relevant aspects of music for the stage and film in America should be studied, particularly in relation to the integrated Broadway musical and symphonic film scores: the film music of John Williams provides examples of this genre covering much of the period. All candidates should be encouraged to examine and understand the nature and extent of American influence on the music of other countries, as well as the influence of non-Western cultures on film and theatre scores.

Whichever large-scale dramatic genre is studied in depth, candidates are expected to be familiar with a sufficient range of representative extracts from musicals, operas, music theatre pieces or film to be able to appreciate the nature of the choices available to composers between traditional, experimental or eclectic techniques when they are setting or accompanying text in dramatic contexts. Alongside their study of how music and drama can be integrated, candidates should also explore the role of music in late twentieth-century expressions of belief, in liturgical settings (Masses, Requiems), oratorios, Passions and other allied genres, both traditional and innovative.

The course of study should not be confined to music only in the English language: candidates are expected to develop some familiarity with European or other traditions. Conversely, all candidates are expected to have studied in detail some typical examples of the techniques of setting English-language texts employed by Britten: these may be from other allied genres, both traditional and innovative. An extended scene from *Peter Grimes* will give candidates an opportunity to understand Britten's dramatic text setting and use of tonality.

Topic 5: 1945 to the present day**(Principal focus: aspects of solo song)**

Candidates are required to study and understand developments in the smaller-scale genre of song, both 'art' and popular. This study should include consideration of styles and techniques, musical language, influences and development, social and cultural context, and where appropriate, the use of technology in production and dissemination. It is not intended that candidates should include in their studies for this Topic songs taken from the scores of musicals or other larger-scale stage works.

The course of study need not be confined to settings using the English language, but candidates should be familiar with the songs of Britten. His musical language, style of word-setting, and folk-song influences should be understood. The text-setting and musical influences in the songs of Ned Rorem would provide further suitable study.

The development of song in popular culture should also be studied. Lennon and McCartney's *Sergeant Pepper* album is a significant example of song writing in this genre, and candidates should understand its significance in the development of popular song, its social context and its use of technology. The phenomenon of the composer/performer may be studied; the songs of song-writer/performer Bob Dylan have been significant in reflecting the social *mores* of the time.

Candidates should understand and be able to explain with specific references how the songs chosen for study are important for their text setting and their use of tonality and musical language. The contribution of the accompaniment to these considerations should be studied and understood.

Further information about this Module can be found in Section 4.1.2

5.6.3 Section C: Synoptic Essay



C3.1a, C3.2

Candidates are expected, throughout their course, to learn to apply the knowledge and understanding they have gained in one musical activity to all their musical experiences. Sections A and B of this module require techniques of studying and discussing specific examples of music in ways which lay bare the compositional processes and their effects, and the intentions and influences on these. In Section C candidates are expected to learn to make more explicit and wide-ranging connections between different sorts of music, and between the composers and performers who generated it and the society and cultural context in which they worked. The AS area of study ***The Expressive Use of Instrumental Techniques*** should be frequently revisited as candidates perform and listen to one another - the learning that results from the comparative investigation of interpretations carried out in Module 2553 Section B should be applied more widely in daily music-making. Opportunities for reflection should encourage candidates to extrapolate from their own experiences and to perceive parallels and differences in historical or contemporary situations, or geographically different traditions.

Widely-applicable concepts such as virtuosity, national characteristics, the musical interpretation of extra-musical ideas, should be understood, as well as the role of music in the expression of feelings and aspirations by culturally diverse social groups. Candidates should also have some understanding of how music is transmitted and factors which may influence it, including the impact of information technology.

The acquisition and correct use of appropriate specialist technical vocabulary are required in all the modules of these specifications. At this point, however, candidates' understanding should move outwards, from the severely technical and narrowly specialist, to view music as a phenomenon of society at large. They are required to learn to discuss, present a case and support their arguments by references to music they know, using well-structured points expressed in good English.

6 Further Information and Training for Teachers

To support teachers using these specifications OCR will make the following materials and services available:

- a full programme of In-Service Training (INSET) meetings;
- specimen question papers and mark schemes;
- past question papers and mark schemes after each examination session;
- coursework guidance;
- written advice on coursework proposals;
- individual feedback to Centres on the moderation of coursework;
- a Report on the Examination, compiled by senior examining personnel, after each examination session.

If you would like further information about these specifications, please contact OCR.

7 Reading List

The resources referred to below may prove useful in delivering AS GCE and Advanced GCE Music.

The list is not intended to be exhaustive and some items will no doubt be superseded or become unobtainable as publishers refine and update their catalogues. Nor does inclusion on the list constitute a recommendation of the suitability of the resource for the specification. The possibility exists that more up to date texts which have been prepared for the revised GCE specifications may become available. Teachers will need to use their professional judgement in assessing the suitability of the material contained in this list.

Candidates should be encouraged to consult the specialist music reference book: Sadie S. *The New Grove Dictionary of Music and Musicians*, Macmillan, 1980, for authoritative information, to help them, on all aspects of their learning. Useful compilations of articles from it have been made, such as, Kernfeld B, (ed.). *The New Grove Dictionary of Jazz*, Macmillan, 1988, which are sometimes more readily accessible, and more easily assimilated, in relation to the study of a large topic.

Other useful sources of information include major encyclopaedias which are also available on CD-ROM, such as *Encyclopaedia Britannica*. These, and compact reference books such as *The New Oxford Companion to Music*, offer good starting-points for an enquiry, or definitions of technical terms, but are either too general or too limited in their scope to be adequate as the principal source of candidates' knowledge at this level.

An introductory overview which contains much relevant illustrative background, concisely explained and supported by discussion of representative examples of music, is: Sadie S and Latham A. *The Cambridge Music Guide* CUP, 1985.

More comprehensive coverage of all musical history topics will be found in: Grout DJ and Palisca C V. *A History of Western Music*, Norton, 1997.

Essential source material to support the study of the Prescribed Topics in Module 2555 can be found in: Strunk O. *Source Readings in Music History*, Faber, 1998.

The contextual study of music's history is comprehensively covered in the series: Sadie S, (ed.), *Man and Music*, Macmillan, 1989.

Teachers and students may find the following useful:

Batchelor, Bowman and Terry, *A Student's Guide to AS Music*, Rhinegold, 2000.

Bowman and Terry, *A Student's Guide to A2 Music*, Rhinegold, 2002.

In support of their **Performing** studies in Modules 2550 and 2553, as well as their learning about *The Expressive Use of Instrumental Techniques* in Module 2552, all candidates should read, and continue to consult throughout their course, at least one compact manual for their instrument (such as those in the *Yehudi Menuhin Guides*) as well as referring to such texts as: Baines A. *Woodwind Instruments and their History*, Dover, 1992. Candidates' stylistic studies should additionally be supported by appropriate chapters from such histories of music as:

Abraham G. *The Concise Oxford History of Music*, OUP, 1985

Hurd M. *An Outline History of European Music*, Novello, 1998

Rushton J. *A Concise History of Classical Music*, Thames and Hudson, 1989

Whittall A. *A Concise History of Romantic Music*, Thames and Hudson, 1990

Griffiths P. *A Concise History of Modern Music*, Thames and Hudson, 1978

The following list refers mainly to texts or workbooks which teachers may find useful sources of material for **Composing** studies in Modules 2551 and 2554:

Blatter A. *Orchestration/Instrumentation*, Schirmer, 1997

Butterworth A. *Stylistic Harmony Workbook*, OUP, 1992

Cole B. *The Composer's Handbook*, Schott, 1996

Cook N. *Analysis Through Composition*, OUP, 1996

Karlin F. *Listening to Movies*, Schirmer, 1994

Karlin F and Wright R. *On the Track*, Schirmer, 1994

Pratt G. *The Dynamics of Harmony*, Open University Press, 1984

Runswick D. *Rock, Jazz and Pop Arranging*, Faber, 1992

Smith Brindle R. *Musical Composition*, OUP, 1986

Standford P. *Projects: a Course in Musical Composition*, Stainer and Bell, 1992

Webb J. *Tunesmith - inside the Art of Songwriting*, Hyperion, 1998

Orchestral score-reading (Module 2552)

The Norton Critical Scores offer valuable commentaries, context and contemporary critical accounts on the following Prescribed Scores in Unit 2552:

Berlioz (Ed Cone E). *Fantastic Symphony*, Norton Critical Score, 1971

The *Norton Anthology of Western Music*, Ed Palisca C, 1996 also includes scores of relevant movements, with some commentary, from:

Mozart, *Piano Concerto in A major K488*

Eulenburg or Boosey and Hawkes scores are also available.

Fiske B, and Parker. *Score Reading*, OUP, consists of four annotated compilations which deal respectively with form, orchestration, concertos and oratorios. Book 5 is on 20th century scores, items grouped by forms and/or media. Themes and motifs are highlighted to aid score-reading.

Study of jazz in Module 2552 Section A and the **Prescribed Jazz Repertoire** (Module 2552 Section B) may be supported by:

Boling M. *The Jazz Theory Workbook*, Advance Music, 1993

Collier G. *Jazz*, CUP, 1997

Cooke M. *Jazz*, Thames and Hudson, 1998

Feather L. *The Encyclopaedia of Jazz*, Barker, 1961

Fox C. *Jazz in perspective*, BBC, 1969

Grigson L. *Practical Jazz*, Stainer and Bell, 1986

Schuller G. *Early Jazz*, OUP, 1986

Schuller G. *The Swing Era*, OUP, 1989

Vulliamy G. *Jazz and Blues*, Routledge & Kegan Paul, 1982

Jazz transcriptions and lead-sheets:

Sher C. (ed). *The New Real Books Vols 1,2 and 3*, Sher Music, 1988,1991, 1995

Recordings:

Louis Armstrong & His Hot Five, *Hotter than that* (1927) from *Louis Armstrong - 25 Greatest Hot Fives & Hot Sevens*, Living Era, AJA 5171 (ASIN B000001H15)

Count Basie, *Jumpin' at the Woodside* (1938) from *One O'Clock Jump*, Naxos Jazz Legends, 8120662 (ASIN B00004TJXJ)

Gil Evans/Miles Davis, *Summertime* from *Porgy & Bess* (1958), Sony Jazz, CK65141 (ASIN B000024F6M)

Jelly Roll Morton, *Black Bottom Stomp* (1926) from *Jelly Roll Morton, Chicago Days, 1926 – 27*, Jazz Archives, 158942 (ASIN B000024UIR)

Duke Ellington & His Orchestra, *East St. Louis Toodle-oo* (1926) from *The Best of Early Ellington*, GRP Records, GRP 16602 (ASIN B000003N4J)

Miles Davis, *So What* from *Kind of Blue* (1959), Sony Jazz, CK 64935 (ASIN B000024F6G)

There is a wealth of suitable material to support **Prescribed Historical Topics 1 to 3** (Module 2555) and teachers will wish to make their own selections to support particular emphases at the level of detail. General coverage may be found in appropriate chapters from such histories of music as:

Brown H. *Music in the Renaissance*, Prentice Hall, 1976

Drummond J. *Opera in Perspective*, London, 1980

Grout D. *A Short History of Opera*, London, 1985

Palisca C. *Baroque Music*, New ed. Prentice Hall, 1981

Topic 4: The choice of repertoire and emphasis is very wide. Study of film music or the musical may be supported by an appropriate selection from:

Bell D. *Getting the Best Score for Your Film*, Silman-James Press (USE), 1994

Bordman G. *American Musical Theatre*, OUP, 1990

Ganzl K. *The Encyclopaedia of the Musical Theatre*, Blackwell, 1994

Mander R and Mitchenson J. *Musical Comedy*, Peter Davies, 1969

Swain J. *The Broadway Musical*, OUP, 1990

Topic 5: Study of solo song during this period may be supported by an appropriate selection from:

Bradley, D. *Understanding Rock 'n' Roll - Popular Music in Britain 1955-1964*, OUP 1992

Clarke, D. *The Rise and Fall of Popular Music*, Viking 1995

Shuker, R. *Understanding Popular Music*, Routledge 1994.

Scholarly essays in:

eds. Frith, Straw and Street: *The Cambridge Companion to Pop and Rock*, CUP 2001.

Relevant recorded resources may be identified in:

Gramophone Film Music Good CD Guide, Gramophone Publications Ltd, 1998

Gramophone Musicals Good CD Guide, Gramophone Publications Ltd, 1997

Study of opera and English music may be supported by:

Whittall A. *The Music of Britten and Tippett*, Cambridge 1982

Evans P. *The Music of Benjamin Britten*, London 1979

Bowen M. *Michael Tippett*, London 1981


Rough Guides are available for Techno, House, Drum 'n' Bass and Hip-Hop. Consult www.roughguides.com

Appendix A

Key Skills

These specifications provide opportunities for the development of the Key Skills of Communication, Working With Others, Improving Own Learning and Performance and Problem Solving as required by QCA's subject criteria for Music. There are also opportunities for the development of the Key Skill of Information Technology at Level 2.

Through classwork, coursework and preparation for external assessment, candidates may produce evidence for Key Skills at Level 3. However, the extent to which this evidence fulfils the requirements of the QCA Key Skills specifications at this level will be dependent on the style of teaching and learning adopted for each module. In some cases, the work produced may meet the evidence requirements of the Key Skills specifications at a higher or lower level.

Throughout section 5 the symbol  is used in the margin to highlight where Key Skills development opportunities are signposted. The following abbreviations are used to represent the above Key Skills:

C = Communication

IT = Information Technology

WO = Working with Others

LP = Improving Own Learning and Performance

PS = Problem Solving

These abbreviations are taken from the QCA Key Skills specifications for use in programmes starting from September 2000. References in section 5 and Appendix A, for example IT3.1, show the Key Skill (IT), the level (3) and subsection (1).

Centres are encouraged to consider the OCR Key Skills scheme to provide certification of Key Skills for their students.

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR website, www.ocr.org.uk.

Key Skills Coverage

For each module, the following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exist.

| Module | Communication | IT | Working with Others | Learning Performance | Problem Solving |
|--------|---------------|---------|---------------------|----------------------|-----------------|
| | Level 3 | Level 3 | Level 3 | Level 3 | Level 3 |
| 2550 | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2551 | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2552 | ✓ | ✓ | | | |
| 2553 | ✓ | ✓ | ✓ | ✓ | ✓ |
| 2554 | | | ✓ | ✓ | ✓ |
| 2555 | ✓ | ✓ | | | |

Appendix B

Marking Criteria

Unit 2550 Performing

Section A: Solo Performance 60 marks

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

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.

1. Fluency and accuracy (of pitch and rhythm)

| | |
|-------------|---|
| 13-15 marks | Wholly accurate in notes & rhythms and completely fluent [this band may still be used if a few insignificant slips do not impede fluency but, to achieve a mark of 15, the performance must have no significant inaccuracies at all]. |
| 10-12 marks | Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance. |
| 7-9 marks | Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. |
| 4-6 marks | Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance. |
| 1-3 marks | Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. |
| 0 marks | All items marred by inaccuracies and significant rhythmical 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).

| | |
|-------------|---|
| 13-15 marks | The candidate demonstrates very secure technical control in every respect, across a wide range of advanced techniques. |
| 10-12 marks | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| 7-9 marks | The candidate demonstrates moderate technical control with problems in some areas, across a limited range of moderately advanced techniques. |
| 4-6 marks | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques. |
| 1-3 marks | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques. |
| 0 marks | 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).

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

4. Aural and stylistic understanding

| | |
|-------------|--|
| 13-15 marks | 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 all items presented. |
| 10-12 marks | 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 all items presented. |
| 7-9 marks | 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 items presented. |
| 4-6 marks | The candidate demonstrates some aural awareness and some sense of style through parts of a performance which communicates a limited understanding of the items presented. |
| 1-3 marks | The candidate demonstrates little aural awareness or sense of style throughout a performance which communicates very little understanding of the items presented. |
| 0 marks | The candidate demonstrates no aural awareness, sense of style or understanding in any of the items presented. |

Section B: Further Performing

(a) Performing on a second instrument (40 marks)

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

Level of Difficulty

The level of difficulty should be equivalent to that of the Solo Performing in Section A.

1. Fluency and accuracy (of pitch and rhythm)

| | |
|------------|---|
| 9-10 marks | Wholly accurate in notes & rhythms and completely fluent [this band may still be used if a few insignificant slips do not impede fluency but, to achieve a mark of 10, the performance must have no significant inaccuracies at all]. |
| 7-8 marks | Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance. |
| 5-6 marks | Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. |
| 3-4 marks | Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance. |
| 1-2 marks | Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. |
| 0 marks | All items marred by inaccuracies and significant rhythmical 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).

| | |
|------------|---|
| 9-10 marks | The candidate demonstrates very secure technical control in every respect, across a range of advanced techniques. |
| 7-8 marks | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| 5-6 marks | The candidate demonstrates moderate technical control with problems in some areas, across a limited range of moderately advanced techniques. |
| 3-4 marks | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques. |
| 1-2 marks | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques. |
| 0 marks | 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).

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

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

(b) Ensemble/duet/accompanying (40 marks)

Marks are to be given under each of the following headings taking particular account of the part played in the ensemble and applied to the performance as a whole.

Level of Difficulty

To achieve comparable bands the music presented should be equivalent in complexity, technical challenge and understanding to that required for performance on a second instrument.

1. Fluency and accuracy (of pitch and rhythm)

| | |
|------------|---|
| 9-10 marks | Wholly accurate in notes & rhythms and completely fluent [this band may still be used if a few insignificant slips do not impede fluency but, to achieve a mark of 10, the performance must have no significant inaccuracies at all]. |
| 7-8 marks | Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance. |
| 5-6 marks | Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. |
| 3-4 marks | Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance. |
| 1-2 marks | Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. |
| 0 marks | All items marred by inaccuracies and significant rhythmical 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).

| | |
|------------|---|
| 9-10 marks | The candidate demonstrates very secure technical control in every respect, across a range of advanced techniques. |
| 7-8 marks | The candidate demonstrates mainly secure technical control of the instrument in all significant respects, across a range of fairly advanced techniques. |
| 5-6 marks | The candidate demonstrates moderate technical control with problems in some areas, across a limited range of moderately advanced techniques. |
| 3-4 marks | The candidate demonstrates erratic technical control, with significant problems in some areas, across a narrow range of techniques. |
| 1-2 marks | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, across a limited range of techniques |
| 0 marks | 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).

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

4. Aural and stylistic understanding

| | |
|------------|---|
| 9-10 marks | 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 both items. |
| 7-8 marks | 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 both items. |
| 5-6 marks | 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 both items. |
| 3-4 marks | The candidate demonstrates some aural awareness and some sense of style, through parts of a performance which communicates a some sense of co-ordination with the rest of the group and a limited understanding of the items presented. |
| 1-2 marks | 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. |
| 0 marks | The candidate demonstrates no aural awareness, sense of style and ensemble or understanding. |

(c) Performing own composition (40 marks)**1. Accurate relation between performance and notation**

| | |
|------------|--|
| 9-10 marks | Wholly accurate in notation and exactly realised in performance, using a very wide range of appropriate expressive and other performance markings. |
| 7-8 marks | Almost entirely accurate in notation and mostly exact in performance, using a wide range of appropriate expressive and other performance markings. |
| 5-6 marks | Mostly accurate in notation and fairly exact in performance, with an appropriate range of expressive performance markings |
| 3-4 marks | Accurately notated in some respects and exactly realised in performance in some parts, with some appropriate performance markings. |
| 1-2 marks | Only partially accurate in notation and carelessly performed, with few performance markings. |
| 0 marks | Inaccurately notated and inexact performance with no performance markings. |

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

| | |
|------------|--|
| 9-10 marks | The composition exploits a wide range of the technical and expressive possibilities of the candidate's instrument with imagination and flair, and is carried off wholly successfully in performance. |
| 7-8 marks | The composition uses a wide range of the technical and expressive possibilities of the candidate's instrument with imagination, and is carried off mostly successfully in performance. |
| 5-6 marks | The composition uses some of the technical and expressive possibilities of the candidate's instrument with some imagination, and is carried off partially successfully in performance. |
| 3-4 marks | The composition uses a limited range of technical and expressive possibilities of the candidate's instrument with little imagination, and is carried off with modest success in performance. |
| 1-2 marks | The composition uses few of the technical or expressive possibilities of the candidate's instrument unimaginatively, and is carried off with little success in performance. |
| 0 marks | The composition uses none of the technical or expressive possibilities of the candidate's instrument and is unsuccessful in performance. |

3. Technical and expressive understanding of the other instrument

| | |
|------------|---|
| 9-10 marks | The composition exploits a wide range of the technical and expressive possibilities of the other instrument with imagination and flair. |
| 7-8 marks | The composition uses a wide range of the technical and expressive possibilities of the other instrument with imagination. |
| 5-6 marks | The composition uses some of the technical and expressive possibilities of the other instrument with some imagination. |
| 3-4 marks | The composition uses a limited range of technical and expressive possibilities of the other instrument with little imagination. |
| 1-2 marks | The composition uses few of the technical or expressive possibilities of the other instrument unimaginatively. |
| 0 marks | The composition uses none of the technical or expressive possibilities of the other instrument. |

4. Aural awareness and understanding of the relationship between both instruments

| | |
|------------|---|
| 9-10 marks | The candidate demonstrates keen aural awareness and a full understanding of the relationship between the two parts. |
| 7-8 marks | The candidate demonstrates secure aural awareness and understanding of the relationship between the two parts. |
| 5-6 marks | The candidate demonstrates moderate aural awareness and understanding of the relationship between the two parts. |
| 3-4 marks | The candidate demonstrates some aural awareness and understanding of the relationship between the two parts. |
| 1-2 marks | The candidate demonstrates little aural awareness and understanding of the relationship between the two parts. |
| 0 marks | The candidate demonstrates no aural awareness or understanding of the relationship between the two parts. |

Unit 2551 Composing 1

Section A: The Language of Western Tonal Harmony

50 marks

Definition/clarification of the assessment criteria categories for Section A

Harmonic Recognition: *awareness of the harmonic implications of the given material.* It may help to think of this as the vertical aspect of harmonic thinking. In essence this refers to candidates' ability to see the implications of given melodic lines across a variety of melodic figuration and to be able to distinguish between harmony notes and non-harmony notes in a melodic line. Candidates are expected to be able to demonstrate flexibility in the pacing of harmony in relation to given melodic materials. This can be difficult to demonstrate in relation to one chord per note harmonisations – one reason why they are considered inappropriate at AS level.

Vocabulary: *the range of language and the effectiveness of its placement.* It may help to think of this as the horizontal aspect of harmonic thinking – the ability to connect chords together into structured and directional harmonic progressions. Candidates may have identified individual chords in an appropriate manner (as in harmonic recognition, above), but the language aspect might then relate to the understanding that these chords link together into an effective 'II7b – V – I' progression, for example.

Technique: construction of appropriate techniques to connect language – bass line construction, voice leading, modulation, effective textures. Although technique can be assessed across all extracts, this category is likely to relate most closely to the 'complete texture' extracts. Candidates must submit at least two of these as part of their folio.

Use of Notation: *the accuracy of the notation.* This does not necessarily mean perfect, tidy writing, but it does mean accurate placing of note heads (a surprising number are extremely ambiguous), rests, note values, alignment etc.

1. Harmonic recognition

| | |
|-------------|---|
| 13-15 marks | Strong and confident identification of harmonic implications across a variety of melodic figuration in the given material. |
| 10-12 marks | Clear identification of the principal harmonic implications in the given material, although with some errors in the intervening detail. |
| 7-9 marks | Principal markers in the harmonic underlay heard (e.g. at cadences and phrase endings), although with equivalent misunderstanding in the interpretation of the harmony and non-harmony notes in the given material. |
| 4-6 marks | Some evidence of rudimentary harmonic recognition, but inconsistent across the submission. |
| 1-3 marks | Occasional evidence of harmonic recognition, but mostly incoherent. |
| 0 marks | No evidence of harmonic recognition. |

2. Language

| | |
|-------------|---|
| 13-15 marks | Strong command of vocabulary, connected effectively and consistently at appropriate places. |
| 10-12 marks | Clear understanding of the core vocabulary, effectively used and connected, although occasionally inconsistent. |
| 7-9 marks | A fair range of vocabulary, mostly placed appropriately, although with some weak or unidiomatic connections. |
| 5-6 marks | Simple vocabulary understood and effectively used at cadences and ends of phrases, although inconsistent and showing difficulty between the main markers. |
| 3-4 marks | Some evidence of simple harmonic vocabulary, but inconsistently used across the set of exercises. |
| 2 marks | A minimal range of core vocabulary, but showing confusion in its use. |
| 1 mark | An attempt to use the simplest vocabulary, but mostly incoherent. |
| 0 marks | No attempt to use any harmonic vocabulary. |

3. Technique

| | |
|-------------|--|
| 13-15 marks | Strong command of bass line construction, good voice-leading, clear understanding of techniques of modulation, and effective continuation of texture. |
| 10-12 marks | Good bass line construction and voice-leading, effective knowledge of modulation, and showing attention to detail in the continuation of texture. |
| 7-9 marks | Reasonable shape in the bass line construction, attention to voice-leading and methods of modulation, although not always fluent, good attempt to continue texture. |
| 5-6 marks | Attention to shape in bass line construction, although sometimes awkward, correct voice-leading identified but inconsistent, modulation observed but not effectively treated, some attempt to maintain consistent texture. |
| 3-4 marks | Bass lines mark out harmonic progression but without coherent shape, simple voice-leading observed, inconsistent in identifying modulation, weak texture. |
| 2 marks | Poor attention to bass line construction and voice-leading, modulation not observed, weak/fragmentary texture. |
| 1 mark | Some evidence of the simplest techniques learnt, but mostly incoherent. |
| 0 marks | No evidence of any techniques. |

4. Use of notation

| | |
|---------|---------------------------------|
| 5 marks | Entirely accurate. |
| 4 marks | Mostly accurate. |
| 3 marks | Moderately accurate. |
| 2 marks | Insecure. |
| 1 mark | Showing persistent weaknesses. |
| 0 marks | No attention given to accuracy. |

Section B: The Expressive Use of Instrumental Techniques 50 marks

Total number of marks = 100 divided by 2 = 50.

Definition/clarification of the assessment criteria categories for Section B

Materials and Use of Medium: the inventive and effective shaping of the basic musical ideas together with the quality of inventiveness and idiomatic writing for the chosen instruments/resources.

Materials may be defined as the basic compositional units within a piece, which might be melodic - motifs, melody lines, themes; harmonic - progressions, turnarounds, types of chord or mode; rhythmic - patterns, motifs, ostinati; or a mixture of the three elements.

Use of Medium relates to the construction of effective textures to present the materials and the imagination and idiomatic understanding evident in the writing for the chosen medium.

Structure and Technique: the control of contrast, continuity and timing to build effective structures on the small and large scale; the effectiveness, inventiveness and variety of the means used to combine, extend and connect the musical materials

Structure refers not only to the effectiveness of structure overall (or of individual sections), but also to the awareness of structure made apparent through the timing of changes in texture, key, register, orchestration, or in material.

Technique may be defined as the methods of (a) combining material, as in, for example, how melodic material and harmonic underlay/bass/accompanying texture might connect; (b) extending material, through perhaps simple methods of variation and derivation - repetition and transformation, transposition, re-harmonisation, imitation, sequence; (c) connecting material, in the use of linking passages and sudden contrasts; (d) use of music technology as a means of varying or treating material (this might apply in the case of the lead-sheet option).

Notation and Presentation: *the comprehensiveness, accuracy and legibility of the notation and the imaginative quality of the aural presentation of the piece – in overall terms the extent to which the composer's ideas are communicated through both written and aural formats.*

Notation and Presentation relates to the accuracy, detail and legibility of the score and the imaginative presentation of the recording - the overall extent to which they communicate the composer's intentions. A score and recording are both mandatory – without them the specification requirements are not fulfilled.

Contextual Awareness: *the evidence of an exploration of a range of music relevant to the candidate's own compositional work, and the ability to apply insights gained from such listening.*

Contextual Awareness is assessed via the written commentary, which should "form a preparation and concurrent support for [candidates'] work...documented in notes which demonstrate awareness of relevant contextual background, and a commentary on the compositional process" (specification Section 5.2.2 – note also the slightly different lead-sheet description)

1. Materials and Use of medium

| | |
|-------------|--|
| 25-30 marks | Strong, inventive and confidently shaped materials, showing strong aural familiarity with relevant language. Inventive and idiomatic use of the chosen medium. |
| 19-24 marks | Effective shaping of materials, showing aural familiarity with relevant language. Competent use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. |
| 13-18 marks | Attention to detail in the shaping of materials, showing some aural familiarity with relevant language, but lacking invention or character. Workable textures created for the chosen medium, showing consideration of detail, but with some imbalances or passages of awkward writing. |
| 7-12 marks | Materials show a limited aural familiarity with similar models, but are awkward in shape. The writing for the chosen medium keeps to simple textures and narrow registers, with restricted use of textural contrast. |
| 1-6 marks | Weak and uninventive materials, with little aural familiarity with relevant models and poor understanding of the medium, perhaps showing impracticalities in register or balance. |
| 0 marks | Negligible materials, with no knowledge or aural understanding of the medium. |

2. Structure and Technique

| | |
|-------------|--|
| 25-30 marks | Clearly articulated structure, with good use of contrast and continuity, and strong control of techniques to combine, extend and connect materials. |
| 19-24 marks | An effective overall structure, with attention to contrast and continuity, although showing perhaps some imbalance between sections. Generally competent control of compositional techniques, showing familiarity with common conventions but perhaps with some insecurity in execution. |
| 13-18 marks | Attention to the demands of the structure, but using repetition of passages to generate length, and with limited attention to contrast and continuity. Attention to techniques of combination, extension and connection, but not always secure in execution. |
| 7-12 marks | The sectional requirements of the structure have been met, but with imbalance between the sections, and with limited attention to contrast and continuity. Only a small range of simple techniques displayed, with perhaps awkwardness in execution. |
| 1-6 marks | Weak structure, with little sense of contrast and continuity and little attempt to apply techniques. |
| 0 marks | No sense of contrast and continuity and no attempt to apply techniques. |

3. Notation and Realisation

| | |
|-------------|--|
| 17-20 marks | Clear and articulate score and realisation - vivid communication of the composer's ideas. |
| 13-16 marks | Clearly presented score and realisation, communicating composer's intentions unambiguously but missing detail. |
| 9-12 marks | Mostly accurate score and reasonable aural presentation, but lacking in clarity and attention to detail. |
| 5-8 marks | Score accurate in layout and pitch, but with inaccuracies in rhythm and spelling, and missing detail; realisation gives an impression of the basic elements of the piece but with some carelessness in presentation. |
| 1-4 marks | Poor presentation of score and realisation, with incomplete notation/recording in most elements. |
| 0 marks | Most notation lacking. Presentation missing or inadequate. |

4. Contextual awareness

| | |
|-------------|---|
| 17-20 marks | A full and detailed commentary giving a comprehensive account of the process of composition and an in-depth exploration of a wide range of music that is demonstrated to be highly relevant to the candidate's compositional work. Evidence of mature insights gained through attentive listening and applied perceptively. |
| 13-16 marks | A detailed commentary and account of the composing process, demonstrating evidence of an exploration of a wide range of music that is evidently relevant to the candidate's compositional work. Evidence of insights gained through listening and applied appropriately. |
| 9-12 marks | An adequate commentary and account of the composing process, demonstrating evidence of an exploration in some depth of a reasonable range of music showing clear relevance to the candidate's compositional work. Evidence of listening applied mostly appropriately. |
| 5-8 marks | A basic commentary and account of the composing process, showing evidence of some background listening with some relevance to the candidate's compositional work, but perhaps exploring a narrow musical range or showing limited insights and application. |
| 1-4 marks | A very basic commentary and account of the composing process, showing evidence of some rudimentary background listening and an attempt to find relevant material. |
| 0 marks | Commentary and account of the composing process non-existent. |

Unit 2552

Section C: Introduction to Historical Study 25 marks

Criteria

| Marks | Characterised by |
|--------------|--|
| 22-25 | Thorough and detailed knowledge and understanding of background to the repertoire, supported by detailed and specific examples of music, well-assimilated and applied in direct answer to the question. Ideas well structured and expressed in language of high quality, essentially without faults of grammar, punctuation or spelling. |
| 18-21 | Thorough knowledge and understanding of the background to the repertoire, supported by reference to mainly specific examples of music, mostly well-applied towards answering the question. Ideas generally well structured and expressed in language that is of good quality with very few lapses in grammar, punctuation or spelling. |
| 15-17 | Good knowledge and understanding of the background supported by some accurate references to examples of music. Some attempt to apply this in direct answer to the question. Ideas fairly clearly expressed in language that is mainly of good quality, but with minor flaws in grammar, punctuation and spelling. |
| 12-14 | Some knowledge of the background to the repertoire, supported by references to a few accurate examples of music but with little detail. Ideas not always clearly related to the question and expressed in language that displays some weaknesses in grammar, punctuation and spelling. |
| 9-11 | Limited knowledge and/or confused understanding of the background, supported by references to music that are not always accurate and/or not well understood. Ideas not always relevant or accurate and rather poorly expressed with persistent errors in grammar, punctuation and spelling. |
| 6-8 | Little knowledge of relevant background, with little support from music examples and few ideas that bear relevance to the question. Ideas poorly expressed with serious weaknesses in grammar, punctuation and spelling. |
| 0-5 | Very little knowledge of any relevant background, with no musical support and/or very few ideas. Little coherent thought in the answer and expressed in language of very poor quality. |

Unit 2553 Performing: Interpretation

Section A: Performing

65 marks

The candidate's performance as a whole must be assessed, and a mark given, under each of the following headings.

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 of at least grade VI.

1. Fluency and accuracy (of pitch and rhythm)

| | |
|-------------|---|
| 13-15 marks | Wholly accurate in notes & rhythms and completely fluent [this band may still be used if a few insignificant slips do not impede fluency but, to achieve a mark of 15, the performance must have no significant inaccuracies at all]. |
| 10-12 marks | Almost wholly accurate and mainly secure; some mistakes, but not enough to disturb the basic fluency of the performance. |
| 7-9 marks | Accurate in most respects, but with a number of mistakes which disturb the fluency of some parts of the performance. |
| 4-6 marks | Basically accurate but hesitant, sometimes seriously enough to impair the fluency of more than one item in the performance. |
| 1-3 marks | Accurate only in parts, with persistent hesitancy, showing little fluency throughout most of the performance. |
| 0 marks | All items marred by inaccuracies and significant rhythmical 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).

| | |
|-------------|--|
| 13-15 marks | The candidate demonstrates very secure technical control in every respect, in music that demands advanced techniques. |
| 10-12 marks | The candidate demonstrates mainly secure technical control of the instrument in all significant respects in music that demands fairly advanced techniques. |
| 7-9 marks | The candidate demonstrates moderate technical control, with problems in some areas, in music that demands moderately advanced techniques. |
| 4-6 marks | The candidate demonstrates erratic technical control, with significant problems in some areas, in music that demands modest techniques. |
| 1-3 marks | The candidate demonstrates poor technical control of the instrument, with significant problems in several areas, in music that demands basic techniques. |
| 0 marks | 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).

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

4. Interpretative understanding and aural awareness

| | |
|--------------|---|
| 17-20 marks | The candidate demonstrates a well-developed interpretative understanding of the style of the music and acute aural awareness. |
| 13 -16 marks | The candidate demonstrates an informed interpretative understanding of the style of the music and secure aural awareness. |
| 9 -12 marks | The candidate demonstrates a secure interpretative understanding of the style of the music and mostly secure aural awareness. |
| 5-8 marks | The candidate demonstrates a fitful interpretative understanding of the style of the music and some aural awareness. |
| 1-4 marks | The candidate demonstrates a limited interpretative understanding of the style of the music and little aural awareness. |
| 0 marks | The candidate demonstrates no interpretative understanding or aural awareness. |

For candidates presenting their Performing in an ensemble or as an accompanist, their aural awareness in relation to the ensemble and their ability to blend and co-ordinate their part, with the other members of the ensemble or with the soloist, must be taken into account when awarding marks in this category.

Section B: Performance Investigation**35 marks**

The investigation is assessed on the extent to which it demonstrates the candidate's:

- aural perceptiveness
- ability to recognise and select what is significant
- ability to support judgements by reference to apt examples
- ability to apply appropriate analytic/investigative techniques and use technical vocabulary
- ability to use reference material and understand relevant context
- ability to communicate findings cogently with correct use of language and proper acknowledgement of sources

Total number of marks = 70 to be divided by 2 = 35.

1. Aural perception

| | |
|-------------|---|
| 10-12 marks | Wholly appropriate listening demonstrating highly-developed powers of aural discrimination. |
| 8-9 marks | Appropriate listening demonstrating well-developed powers of aural discrimination. |
| 6-7 marks | Mostly appropriate listening demonstrating an adequate level of aural discrimination. |
| 4-6 marks | Fairly appropriate listening showing some evidence of aural awareness. |
| 1-3 marks | Some appropriate listening showing a weak aural response. |
| 0 marks | No evidence of any listening at all. |

2. Recognition of significance

| | |
|-------------|---|
| 10-12 marks | A sophisticated focus on highly significant features. |
| 8-9 marks | A sharp focus on significant features. |
| 6-7 marks | A consistent focus on significant features. |
| 4-5 marks | Some recognition of significant features. |
| 1-3 marks | Little awareness of significant features. |
| 0 marks | No recognition of significant features. |

3. Substantiation of judgements

| | |
|-------------|--|
| 10-12 marks | All judgments fully-substantiated by wholly-apt, telling examples. |
| 8-9 marks | Nearly all judgments substantiated by entirely appropriate, clearly-identified appropriate examples. |
| 6-7 marks | Most judgments supported by appropriate examples. |
| 4-5 marks | Some judgments illustrated by partly appropriate examples. |
| 1-3 marks | A few judgments illustrated by examples that have limited relevance. |
| 0 marks | No examples or illustrative material of any kind offered to support the text. |

4. Analytic/investigative technique and technical vocabulary

| | |
|-------------|---|
| 10-12 marks | Confident application of appropriate, sophisticated analytic/investigative technique explained with precision in wholly-correct technical language. |
| 8-9 marks | Mostly confident application of appropriate analytic/investigative techniques explained clearly using accurate technical language. |
| 6-7 marks | Fairly confident application of appropriate analytic/investigative techniques explained in mostly correct technical language. |
| 4-5 marks | A sensible attempt to investigate relevant aspects only partly supported by necessary technical language. |
| 1-3 marks | Some attempt to investigate relevant compositional/interpretative techniques hampered by insecurity of technical language. |
| 0 marks | No attempt at analytic/investigative exploration of the music. |

5. Contextual understanding

| | |
|-------------|---|
| 10-12 marks | A comprehensive range of scholarly reading informs sophisticated allusions to significant contextual matters. |
| 8-9 marks | A wide range of mostly scholarly reading/research informs knowledgeable references to relevant contextual matters. |
| 6-7 marks | A fairly wide range of reading/research, of a variable scholarly standard, is drawn on to sketch a helpful, relevant context for the study. |
| 4-5 marks | A small amount of reading/research undertaken, including some scholarly sources, leads to some understanding of relevant background. |
| 1-3 marks | Some evidence of reading at a mainly low level of scholarship and an attempt to establish background of only partial relevance. |
| 0 marks | No evidence of any relevant background knowledge. |

6. Communication of findings and acknowledgments

| | |
|------------|---|
| 9-10 marks | A thoroughly-convincing lucid presentation, argued in articulate, impeccable English and meticulously documented. |
| 7-8 marks | A convincing presentation, clearly argued in correct English and carefully-documented. |
| 5-6 marks | A mostly convincing account expressed in mostly correct English and adequately documented. |
| 3-4 marks | Some sense of continuity of thought adequately expressed though with many errors in language use and incompletely documented. |
| 1-2 marks | Little continuity of thought, confused in expression, weak in use of language and poorly documented. |
| 0 marks | Incoherent, poorly-expressed. |

Unit 2554 Composing 2

(i) Vocal Composition (Commissioned assignment)**50 marks****1. Materials**

| | |
|------------|---|
| 9-10 marks | Strong, inventive and confidently shaped materials showing aural familiarity with a broad range of language. |
| 7-8 marks | Effective shaping of materials, showing aural familiarity with relevant language. |
| 5-6 marks | Attention to detail in the shaping of materials, showing some aural familiarity with relevant language, but lacking invention or character. |
| 3-4 marks | Materials show a limited aural familiarity with similar models, but awkward in shape. |
| 1-2 marks | Weak and uninventive materials showing little aural familiarity with any relevant models. |
| 0 marks | Negligible materials and no knowledge or aural understanding of possible models. |

2. Technique

| | |
|------------|---|
| 9-10 marks | Strong control of techniques, showing good understanding of common conventions, to combine, extend and connect materials. |
| 7-8 marks | Effective control, showing familiarity with common conventions - some inaccuracy in execution. |
| 5-6 marks | Attention to techniques of combination, extension and connection, showing some familiarity with common conventions, but not always secure in execution. |
| 3-4 marks | Only a small range of simple techniques displayed, showing a little familiarity with common conventions, with perhaps awkwardness in execution. |
| 1-2 marks | Little attempt to apply techniques - little awareness of common conventions. |
| 0 marks | No attempt to apply techniques - no evidence of awareness of common conventions. |

3. Text setting and Structure

| | |
|------------|--|
| 9-10 marks | Imaginative and precise setting of text, with clear understanding of appropriate stresses and phrase construction; clearly articulated and effective structure, with confident use of contrast and continuity. |
| 7-8 marks | Effective setting of text, with understanding of stresses and phrasing, although some inconsistencies; attention to contrast and continuity in structure, but with perhaps some imbalance between sections. |
| 5-6 marks | Attention to the rhythm and content of the text, although perhaps with some awkwardness in the setting; some sense of a rounded structure, but with limited use of contrast between sections, or perhaps over-reliant on literal repetition. |
| 3-4 marks | Text is set in clear sections, but with inconsistency in the accuracy of the setting, and a restricted use of contrast and continuity across the overall structure. |
| 1-2 marks | Weak and careless approach to text setting, with little sense of a considered overall structure. |
| 0 marks | Poor and ill-considered in both setting and structure. |

4. Use of Medium

| | |
|------------|--|
| 9-10 marks | Inventive and idiomatic use of medium. |
| 7-8 marks | Effective use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. |
| 5-6 marks | Workable textures, showing consideration of detail, but with imbalances or passages of awkward writing. |
| 3-4 marks | Keeping to simple textures and narrow registers, with restricted use of textural contrast. |
| 1-2 marks | Weak understanding of the medium, perhaps showing impracticalities in register or balance. |
| 0 marks | No understanding of the medium. |

5. Notation, Presentation and Commentary

| | |
|------------|--|
| 9-10 marks | Clear and articulate score and commentary - vivid communication of the composer's ideas. |
| 7-8 marks | Clearly presented score and commentary, communicating composer's intentions unambiguously but missing detail. |
| 5-6 marks | Mostly accurate score and reasonable commentary, but lacking in clarity and attention to detail. |
| 3-4 marks | Score accurate in layout and pitch, but with inaccuracies and missing detail; commentary gives an impression of the basic elements of the piece. |
| 1-2 marks | Poorly presented score and commentary, with incomplete notation in most elements. |
| 0 marks | Most notation lacking. Commentary missing or inadequate. |

(ii) Film Storyboard (Commissioned Assignment)**50 marks****1. Materials**

| | |
|------------|---|
| 9-10 marks | Strong, inventive and confidently shaped materials, showing aural familiarity with a broad range of language. |
| 7-8 marks | Effective shaping of materials, showing aural familiarity with relevant language. |
| 5-6 marks | Attention to detail in the shaping of materials, although perhaps lacking invention or character. |
| 3-4 marks | Materials show a limited aural familiarity with similar models and may be awkward in shape. |
| 1-2 marks | Weak and uninventive materials. |
| 0 marks | Negligible materials. |

2. Technique

| | |
|------------|--|
| 9-10 marks | Strong control of techniques to combine, extend and connect materials. |
| 7-8 marks | Effective control of techniques to combine, extend and connect materials, with perhaps some inaccuracy in execution. |
| 5-6 marks | Attention to techniques of combination, extension and connection, but not always secure in execution. |
| 3-4 marks | Only a small range of simple techniques displayed, with perhaps awkwardness in execution. |
| 1-2 marks | Little attempt to apply techniques. |
| 0 marks | No technical control. |

3. Structure

| | |
|------------|--|
| 9-10 marks | Clearly articulated structure, with assured use of contrast and continuity to meet the requirements of the assignment. |
| 7-8 marks | An effective overall structure, showing attention to contrast and continuity, with perhaps some imprecision in timings or imbalance between sections. |
| 5-6 marks | Attention to structure, with some use of contrast and continuity, although perhaps over-reliant on repetition, or following timings without due regard for musical flow. |
| 3-4 marks | Structure in clear sections, but with some imbalance or poor attention to given timings, and a restricted use of contrast and continuity. |
| 1-2 marks | Weak structure, with little sense of contrast and continuity, and little attention to given timings. |
| 0 marks | No understanding of structure. |

4. Use of medium

| | |
|------------|---|
| 9-10 marks | Inventive and idiomatic use of the medium. |
| 7-8 marks | Effective use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. |
| 5-6 marks | Workable textures, showing consideration of detail, but perhaps showing impracticalities in register or balance or passages of awkward writing. |
| 3-4 marks | Keeping to simple textures and narrow registers, with restricted use of textural contrast. |
| 1-2 marks | Poor understanding of the medium. |
| 0 marks | No understanding of the medium. |

Either

5a. Notation and Presentation

| | |
|------------|---|
| 9-10 marks | Clear and articulate score. |
| 7-8 marks | Clearly presented score, but missing some detail, such as articulation and phrasing. |
| 5-6 marks | Mostly accurate score, but lacking attention to detail and to clear presentation. |
| 3-4 marks | Accurate in layout and pitch, but with inaccuracies in rhythm and spelling, and missing detail - some carelessness in presentation. |
| 1-2 marks | Poor presentation and incomplete notation in most elements. |
| 0 marks | No intelligible notation. |

Or

5b. Production

| | |
|------------|---|
| 9-10 marks | A well balanced recording, showing clarity in the mix, and convincingly exploiting dynamics and stereo image. |
| 7-8 marks | Clarity and separation apparent in the mix, but keeping to a similar dynamic range, and showing moments of imbalance between parts. |
| 5-6 marks | Care taken to obtain clarity overall but keeping to a restricted dynamic range, and with imbalance between parts. |
| 3-4 marks | Some attempt to contrast elements in the mix, but weak in its separation and dynamic range. |
| 1-2 marks | Poor overall sound, containing elements of distortion and obvious imbalance. |
| 0 marks | Unintelligible. |

(iii) Stylistic Techniques**50 marks****Stylistic Imitation****1. Language**

| | |
|-------------|---|
| 13-15 marks | Strong command of vocabulary, used effectively and consistently at appropriate places. |
| 10-12 marks | Clear understanding of the core vocabulary, effectively used although occasionally inconsistent. |
| 7-9 marks | Simple vocabulary understood and effectively used at cadences and ends of phrases, for example, although inconsistent and showing some difficulties between the main markers. |
| 4-6 marks | Some evidence of simple harmonic vocabulary, but inconsistently used across the set of exercises. |
| 1-3 marks | A minimal range of core vocabulary, but showing confusion in its use and often incoherent. |
| 0 marks | No knowledge of any core vocabulary. |

2. Technique

| | |
|-------------|---|
| 13-15 marks | Strong command of bass line/melodic construction, good voice-leading, clear understanding of techniques of modulation. |
| 10-12 marks | Good bass line/melodic construction and voice-leading, effective treatment of modulation. |
| 7-9 marks | Reasonable shape in bass line/melodic construction, attention to voice-leading and methods of modulation although not always fluent. |
| 4-6 marks | Bass lines mark out harmonic progressions but without coherent shape, some simple voice-leading observed, inconsistent in identifying modulation. |
| 1-3 marks | Poor attention to bass line/melodic construction and voice-leading, modulation not effected, occasionally incoherent. |
| 0 marks | No technical competence. |

3. Stylistic fluency

| | |
|------------|---|
| 9-10 marks | Good flow, strong awareness of styles. |
| 7-8 marks | Reasonable flow, clear awareness of style seen in some detail. |
| 5-6 marks | Some flow, but sometimes mechanical, with some awareness of style evident in use of stock devices at cadences, for example. |
| 3-4 marks | Mechanical writing, weak style. |
| 1-2 marks | Little sense of flow or style, or incoherent. |

4. Texture

| | |
|------------|---|
| 9-10 marks | Strong continuation of a range of appropriate textures, showing clear familiarity with the idiom. |
| 7-8 marks | Idiomatic observance of texture, showing familiarity with common types of texture for the style. |
| 5-6 marks | A moderate range of common textures used, although perhaps inconsistent, lacking detail, and rather rigid in methods of continuation. |
| 3-4 marks | Limited understanding of idiomatic texture, inconsistently used. |
| 1-2 marks | Poor understanding of texture, with obvious impracticalities in register and balance. |
| 0 marks | No understanding of texture. |

(iv) Free Composition**50 marks****1. Materials**

| | |
|------------|---|
| 9-10 marks | Strong, inventive and confidently shaped materials, showing aural familiarity with a broad range of language. |
| 7-8 marks | Effective shaping of materials, showing aural familiarity with relevant language. |
| 5-6 marks | Attention to detail in the shaping of materials, although perhaps lacking invention or character. |
| 3-4 marks | Materials show a limited aural familiarity with similar models and may be awkward in shape. |
| 1-2 marks | Weak and uninventive materials. |
| 0 marks | Negligible materials. |

2. Technique

| | |
|------------|--|
| 9-10 marks | Strong control of techniques to combine, extend and connect materials. |
| 7-8 marks | Effective control of techniques to combine, extend and connect materials, with perhaps some inaccuracy in execution. |
| 5-6 marks | Attention to techniques of combination, extension and connection, but not always secure in execution. |
| 3-4 marks | Only a small range of simple technique displayed, with perhaps awkwardness in execution. |
| 1-2 marks | Little attempt to apply techniques. |
| 0 marks | No technical control. |

3. Structure

| | |
|------------|---|
| 9-10 marks | Clearly articulated structure, with assured use of contrast and continuity. |
| 7-8 marks | An effective overall structure, showing attention to contrast and continuity, with perhaps some imbalance between sections. |
| 5-6 marks | Some sense of a rounded structure, with some use of contrast and continuity, although perhaps over-reliant on repetition, or without due regard for musical flow. |
| 3-4 marks | Structure in clear sections, but with some imbalance, and a restricted use of contrast and continuity across the overall structure. |
| 1-2 marks | Weak structure, with little sense of contrast and continuity. |
| 0 marks | No understanding of structure. |

4. Use of Medium

| | |
|------------|---|
| 9-10 marks | Inventive and idiomatic use of the medium. |
| 7-8 marks | Effective use of the medium, with attention to detail in the arrangement, but showing some restricted use of register. |
| 5-6 marks | Workable textures, showing consideration of detail, but perhaps showing impracticalities in register or balance or passages of awkward writing. |
| 3-4 marks | Keeping to simple textures and narrow registers, with restricted use of textural contrast. |
| 1-2 marks | Weak understanding of the medium, perhaps showing impracticalities in register or balance. |
| 0 marks | No understanding of the medium. |

5. Realisation, Notation and Commentary

| | |
|------------|---|
| 9-10 marks | Clear and articulate realisation and score with a full and detailed commentary - vivid communication of the composer's ideas. |
| 7-8 marks | Clearly presented realisation and score with a detailed commentary, communicating composer's intentions unambiguously but missing detail. |
| 5-6 marks | Reasonable realisation and mostly accurate score with adequate commentary, but lacking in clarity and attention to detail. |
| 3-4 marks | Score accurate in layout and pitch, but with inaccuracies and missing detail; realisation gives an impression of the basic elements of the piece. A basic and limited commentary. |
| 1-2 marks | Poorly presented score and realisation, with incomplete notation/recording in most elements, and a very basic commentary. |
| 0 marks | Most notation lacking. Presentation missing or inadequate. No commentary submitted |

Unit 2555 Historical and Analytical Study

Section B Criteria

35 Marks

In this section candidates are required to demonstrate their understanding of the issues relating to *Words and Music* and *Tonality*, their knowledge of relevant music and their ability to draw on this to support their points appropriately, and to be able to relate their knowledge about specific examples of music to appropriate historical and cultural contexts.

Candidates are required to demonstrate that they can draw sufficiently closely on appropriate examples from the repertoire of the period to support a knowledgeable answer to the specifics of the question.

The quality of the candidate's language is assessed.

Marks out of 35 must be given in accordance with the Marking Categories listed below.

Marking Categories

| Marks | Characterised by |
|-------|---|
| 31-35 | Thorough and detailed knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a wide range of relevant examples of music and an extensive understanding of context, with a clear demonstration of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language of high quality, essentially without faults of grammar, punctuation or spelling. |
| 26-30 | Thorough knowledge of the appropriate aspect of the Prescribed Topic, supported by close familiarity with a range of relevant examples of music and a good understanding of context, with evidence of the ability to apply this knowledge and understanding to answering the specific question. Answers clearly expressed in language mainly of good quality, with perhaps occasional lapses of grammar, punctuation or spelling. |
| 21-25 | Good knowledge of the appropriate aspect of the Prescribed Topic, supported by some familiarity with a range of relevant examples, not entirely precise in detail and a general understanding of context, but not always able to apply this knowledge and understanding to answering the specific question. Answers expressed with moderate clarity with some flaws in grammar, punctuation and spelling. |
| 16-20 | Some knowledge of the appropriate aspect of the Prescribed Topic, but relatively superficial, partly supported by familiarity with some relevant examples and some understanding of context, but only partly able to apply this knowledge and understanding to answering the question. Answers partially clear in their expression with faults in grammar, punctuation and spelling. |

| | |
|-------|--|
| 11-15 | Some knowledge of the Prescribed Topic, partly supported by familiarity with some music, but insecure and not always relevant. With only general understanding of context not directly applied to answering the specific question. Answers poorly expressed in places with persistent weaknesses in grammar, punctuation and spelling. |
| 6-10 | A little knowledge of the Prescribed Topic with little familiarity with music and sketchy understanding of context. A series of vague and unrelated points not attempting to address the question and expressed poorly in incorrect language. |
| 1-5 | Barely any knowledge of the Prescribed Topic, music or understanding of context. No attempt to address the question. Very poor quality of language throughout. |

5. Notation, Presentation and Commentary

| | |
|------------|--|
| 9-10 marks | Clear and articulate score and commentary - vivid communication of the composer's ideas. |
| 7-8 marks | Clearly presented score and commentary, communicating composer's intentions unambiguously but missing detail. |
| 5-6 marks | Mostly accurate score and reasonable commentary, but lacking in clarity and attention to detail. |
| 3-4 marks | Score accurate in layout and pitch, but with inaccuracies and missing detail; commentary gives an impression of the basic elements of the piece. |
| 1-2 marks | Poorly presented score and commentary, with incomplete notation in most elements. |
| 0 marks | Most notation lacking. Commentary missing or inadequate. |

(ii) Film Storyboard (Commissioned Assignment)**50 marks****1. Materials**

| | |
|------------|---|
| 9-10 marks | Strong, inventive and confidently shaped materials, showing aural familiarity with a broad range of language. |
| 7-8 marks | Effective shaping of materials, showing aural familiarity with relevant language. |
| 5-6 marks | Attention to detail in the shaping of materials, although perhaps lacking invention or character. |
| 3-4 marks | Materials show a limited aural familiarity with similar models and may be awkward in shape. |
| 1-2 marks | Weak and uninventive materials. |
| 0 marks | Negligible materials. |

2. Technique

| | |
|------------|--|
| 9-10 marks | Strong control of techniques to combine, extend and connect materials. |
| 7-8 marks | Effective control of techniques to combine, extend and connect materials, with perhaps some inaccuracy in execution. |
| 5-6 marks | Attention to techniques of combination, extension and connection, but not always secure in execution. |
| 3-4 marks | Only a small range of simple techniques displayed, with perhaps awkwardness in execution. |
| 1-2 marks | Little attempt to apply techniques. |
| 0 marks | No technical control. |