
OCR AS GCE in Music (3872)

OCR Advanced GCE in Music (7872)

Approved Specifications – Revised Edition

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.

- 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

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

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.

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.

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.

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.

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.
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.