


## Music

### OCR Advanced GCE H542 Unit G355 Composing 2 Coursework Cover Sheet

Before completing this form, **please read the Instructions to Centres** document. One of these cover sheets, suitably completed, should be included for the work of **each** candidate and submitted to the moderator by 15<sup>th</sup> May.

<b>Examination Session</b>	June	<b>Year</b>	2	0		
<b>Centre Name</b>						
<b>Centre Number</b>						
<b>Candidate Name</b>				<b>Candidate Number</b>		

**Section A Option :**       **Section B Option:**

<b>Total Section A (/45)</b>	<b>Total Section B (/45)</b>
= <input type="text"/>	= <input type="text"/>
	
<b>Total Mark for Unit G355 (/90)</b> <input type="text"/>	
Transfer this mark to the MS1 mark sheet	

**Note:** Teachers must ensure that a single rank order of merit is provided and, if more than one teacher has been involved in the assessment, that internal standardisation has been carried out to ensure this order of merit.

I have completed and enclose a CCS160 (Centre Authentication Form) for this unit

Date of completion of this Coursework Cover Sheet

**Section A: Stylistic Techniques****45 marks****Checklist:**

Given material clearly indicated

Teacher annotations on each exercise

**1. Language**

Aspects of relevant musical language assessed under this heading include: appropriate selection and extended range of chords and idiomatic progressions in string quartet / keyboard accompaniment / chorale writing, etc; the treatment of vertical intervals/dissonance in vocal counterpoint, harmonic implications in linear writing in 2-part keyboard counterpoint, the addition of further motifs/ ostinati in minimalism; the effective use of derived forms of a series.

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

**2. Technique**

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

<b>13-15 marks</b>	Very secure control of all appropriate techniques.	
<b>10-12 marks</b>	Mainly secure control of all appropriate techniques.	
<b>7-9 marks</b>	Moderate control of most appropriate techniques.	
<b>4-6 marks</b>	Limited control of some appropriate techniques.	
<b>1-3 marks</b>	A little technical control.	
<b>0 marks</b>	No technical control.	
<b>Comments in support of your marking</b>		<b>Mark:</b>

### 3. Stylistic understanding

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

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

<b>TOTAL SECTION A (/45)</b>	<b>This mark should be transferred to the front cover</b>	
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#### Teacher declaration:

The assessment of the Section A exercises includes one exercise completed by the candidate under test conditions and clearly identified in the portfolio.

The test was conducted under the required conditions given in Appendix D3 of the specification.

**Date of test:** .....

**Teacher Signature:** .....

**Print Name:** .....

**Section B: Vocal Composition, Programme Music, Film/TV Composition 45 marks****Checklist:**

CD / DVD of Realisation

**AND****EITHER:**

Brief and Commentary to accompany a score and recording

Score

**OR:**

Brief and Commentary to accompany a recording assessed on production

**1. Materials**

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

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

## 2. Technique

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

<b>9-10 marks</b>	Very secure control of all appropriate techniques.	
<b>7-8 marks</b>	Mainly secure control of all appropriate techniques.	
<b>5-6 marks</b>	Moderate control of most appropriate techniques.	
<b>3-4 marks</b>	Limited control of some appropriate techniques.	
<b>1-2 marks</b>	A little technical control.	
<b>0 marks</b>	No technical control.	
<b>Comments in support of your marking</b>		<b>Mark:</b>

## 3. Use of Medium

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

<b>9-10 marks</b>	Inventive, wholly idiomatic use of the medium.	
<b>7-8 marks</b>	Mostly idiomatic use of the medium.	
<b>5-6 marks</b>	Competent use of the medium.	
<b>3-4 marks</b>	Simple use of the medium.	
<b>1-2 marks</b>	A little understanding of the medium	
<b>0 marks</b>	No understanding of the medium.	
<b>Comments in support of your marking</b>		<b>Mark:</b>

**Either:**

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

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

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

Or:

**4(b) Recording and Commentary (Recording Production and Technical Processes)**

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

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

<b>TOTAL SECTION B (/45)</b>	<b>This mark should be transferred to the front cover</b>	
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