

Music

OCR Advanced Subsidiary GCE 3872 Unit 2551 Composing 1
 Coursework Cover Sheet

Before completing this form, **please read the instructions** printed at the back of this booklet. One of these cover sheets, suitably completed, should be attached to the assessed work of **each** candidate in the moderation sample.

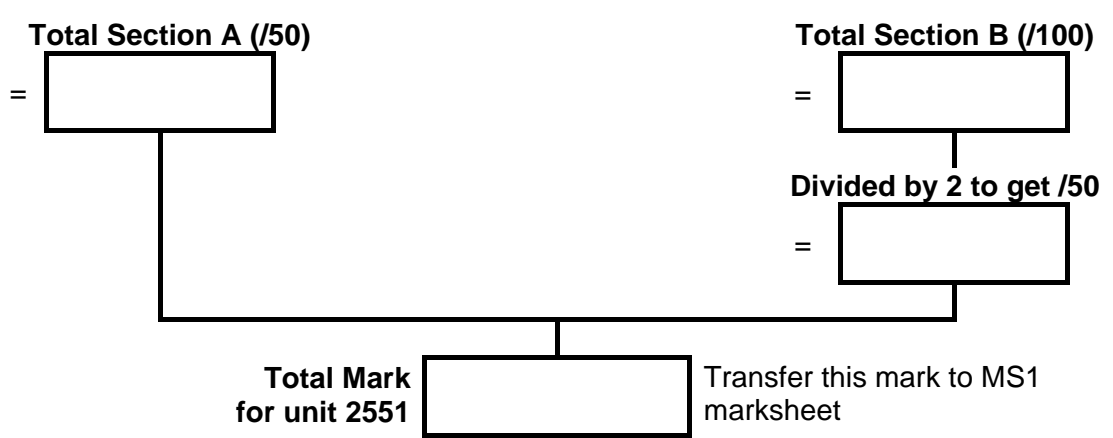
Examination Session	June	Year	2	0		
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Centre Name	
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Centre Number					
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Candidate Name		Candidate Number				
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Section B Option: Composition Arrangement



NB: Half marks must be rounded up.

Note: Teachers must ensure that a single rank order of merit is provided.

INSTRUCTIONS FOR COMPLETION OF THIS FORM

- 1 One form should be used for each candidate.
- 2 Please ensure that the appropriate boxes are completed.
- 3 Enter the mark awarded for each Assessment Criterion in the appropriate box.
- 4 Add the marks awarded as follows:
 - add up the marks for Section A;
 - add up the marks for Section B and divide by 2;
 - add the total mark for Section A to half the total mark for Section B to give a total out of 100;
 - enter this total in the relevant box.
- 5 Complete the separate Centre Authentication Sheet.

GENERAL MARKING GUIDANCE

Section A

- If there is not a minimum of 8 bars work in a minor key deduct 7 marks from the Section A total.

Section B

Notation and Realisation

- The score and recording are of equal weight. The omission of either results in a deduction of 10 marks from this category of the marking criteria.

Section A: The Language of Western Tonal Harmony

Assessment criterion	Mark	Optional Comments
<p>Harmonic Recognition</p> <p>13-15 Strong and confident identification of harmonic implications across a variety of melodic figuration in the given material</p> <p>10-12 Clear identification of the principal harmonic implications in the given material, although with some errors in the intervening detail</p> <p>7-9 Principal markers in the harmonic underlay heard (e.g. at cadenced and phrase endings) although with equivalent misunderstanding in the interpretation of the harmony and non-harmony notes in the given material</p> <p>4-6 Some evidence of rudimentary recognition but mostly incoherent</p> <p>1-3 Occasional evidence of harmonic recognition but mostly incoherent</p> <p>0 No evidence of harmonic recognition</p>		
<p>Language</p> <p>13-15 Strong command of vocabulary, connected effectively and consistently at appropriate places</p> <p>10-12 Clear understanding of the core vocabulary, effectively used and connected, although occasionally inconsistent</p> <p>7-9 A fair range of vocabulary, mostly placed appropriately, although with some weak or unidiomatic connections</p> <p>5-6 Simple vocabulary understood and effectively used at cadences of phrases, although inconsistent and showing difficulty between the main markers</p> <p>3-4 Some evidence of simple harmonic vocabulary, but inconsistently used across the set of exercises</p> <p>2 A minimal range of core vocabulary, but showing confusion in its use</p> <p>1 An attempt to use the simplest vocabulary, but mostly incoherent</p> <p>0 No attempt to use any harmonic vocabulary</p>		
<p>Technique</p> <p>13-15 Strong command of bass line construction, good voice-leading, clear understanding of techniques of modulation and effective continuation of texture</p> <p>10-12 Good bass line construction and voice-leading, effective knowledge of modulation and showing attention to detail in the continuation of texture</p> <p>7-9 Reasonable shape in the bass line construction, attention to voice-leading and methods of modulation, though not always fluent. Good attempt to continue texture</p> <p>5-6 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</p> <p>3-4 Bass lines mark out harmonic progression but without coherent shape, simple voice-leading observed, inconsistent in identifying modulation, weak texture</p> <p>2 Poor attention to bass line construction and voice-leading, modulation not observed, weak/fragmentary texture</p> <p>1 Some evidence of the simplest techniques learnt, but mostly incoherent</p> <p>0 No evidence of any techniques</p>		
<p>Use of Notation</p> <p>5 Entirely correct</p> <p>4 Mostly accurate</p> <p>3 Moderately accurate</p> <p>2 Insecure</p> <p>1 Showing persistent weaknesses</p> <p>0 No attention given to accuracy</p>		
Total /50		

Section B: The Expressive Use of Instrumental Techniques

Assessment criterion	Mark	Optional Comments
<p>Material and Use of Medium</p> <p>25-30 Strong, inventive and confidently shaped materials, showing strong aural familiarity with relevant language. Inventive and idiomatic use of the chosen medium</p> <p>19-24 Effective shaping of materials, showing aural familiarity with relevant language. Competent use of medium, with attention to detail in the arrangement, but showing some restricted use of register</p> <p>13-18 Attention to details 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</p> <p>7-12 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.</p> <p>1-6 Weak and uninventive materials, with little aural familiarity with relevant models and poor understanding of the medium, perhaps showing impracticalities in register or balance</p> <p>0 Negligible materials, with no knowledge or aural understanding of the medium</p>		
<p>Structure and Technique</p> <p>25-30 Clearly articulated structure, with good use of contrast and continuity, and strong control of techniques to combine, extend and connect materials</p> <p>19-24 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 some insecurity in execution</p> <p>13-18 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</p> <p>7-12 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</p> <p>1-6 Weak structure, with little sense of contrast and continuity and little attempt to apply techniques</p> <p>0 No sense of contrast and continuity and no attempt to apply techniques</p>		
<p>Notation and Realisation</p> <p>17-20 Clear and articulate score and realisation – vivid communication of the composer's ideas</p> <p>13-16 Clearly presented score and realisation which communicates the composer's intentions unambiguously but missing detail</p> <p>9-12 Mostly accurate score and reasonable aural presentation, but lacking in clarity and attention to detail</p> <p>5-8 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</p> <p>1-4 Poor presentation of score and realisation, with incomplete notation/recording in most elements</p> <p>0 Most notation lacking, presentation missing or inadequate</p>		

Assessment Criterion	Mark	Optional Comments
<p>Contextual Awareness</p> <p>17-20 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</p> <p>13-16 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.</p> <p>9-12 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.</p> <p>5-8 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.</p> <p>1-4 A very basic commentary and account of the composing process, showing evidence of some rudimentary background listening and an attempt to find relevant material.</p> <p>0 Commentary and account of the composing process non-existent.</p>		
Total /100		

Please complete this checklist for each candidate. This is a checklist of items to be included in each candidate's portfolio. Please tick the relevant boxes to confirm that material is available for moderation.

Please ensure that each item is clearly marked with the centre number, the candidate's name and the candidate's number

Section A

- A set of no fewer than 6 Western tonal harmony exercises including examples in both major and minor keys, dated, with sources for each extract and with given material clearly distinguished from candidate's work.

Section B

Either: Composition for 4-10 instruments

- Score
- Audio Recording (CD/cassette tape)
- Commentary detailing the specific music studied as a role model for the instrumentation/composition process

Or: Lead-sheet arrangement

- Score
- Audio Recording (CD/cassette tape)
- Commentary detailing the specific music studied as a role model for the arrangement.
- Copy of the original lead-sheet

Centre authentication sheet (CCS160)

- Complete and enclose **one sheet per centre**