



General Certificate of Secondary Education

Music 3271

3271A Unit 3 Integrated Assignment

Mark Scheme

2005 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

INTEGRATED ASSIGNMENT

MARKING CRITERIA

The marks scheme consists of three discrete sections, each with a total of 20 marks

- composition
- recorded realisation
- evaluation

Marks in each section will be awarded as follows

Composition 20

The piece will be assessed in the light of the assignment selected and its success measured against the realisation of its key elements with consideration of the musical aspects listed below. Strengths in one or more areas may balance relative weakness in others.

- the imaginative use of sound
- a sense of musical balance, form and structure
- the working and development of musical ideas
- an understanding of the chosen medium and of instrumentation, timbre and texture
- an understanding of the conventions, characteristics and devices appropriate to the Area of Study
- appropriate uses of musical elements, devices, tonalities and conventions

The descriptors of achievements are arranged in six bands. Each band builds upon the previous one and acknowledges coverage of the achievements listed previously.

1-3	The candidate will demonstrate a rudimentary understanding of how sounds are organised as listed in section 9 of the specification. The outcome is likely to be only modestly successful or may be inappropriate to the assignment selected and may be inconsistent in its deployment of resources. The candidate for whom any form of composing is difficult is likely to be placed here.
4-6	The candidate will demonstrate basic understanding of how sounds are organised and a successful use of simple resources in response to the assignment selected. Compositions in this mark range are likely to show limited coherence.
7-9	The candidate will demonstrate increased understanding of how sounds are organised and competent use of resources in response to the assignment selected. Compositions in this mark range may show greater coherence but with limitations in the handling of musical ideas and the deployment of resources.

10-12	<p>The candidate will organise sounds to produce effective compositions with a sense of structure and some attempt at colour. S/he will show that s/he can work confidently in the chosen medium or style and within appropriate conventions/characteristics. The intentions generated by the assignment selected will mostly be appropriately and successfully realised. There will evidence of awareness of the expressive potential of the resources, genres and/or styles. Compositions at this level will demonstrate competence in writing for the chosen resources.</p>
13-16	<p>The candidate will demonstrate a successful and imaginative organisation of sounds and use of resources in ways which are appropriate to the chosen medium or style, to his/her intentions and to the nature of the assignment selected and its conventions/characteristics. In this mark range compositions will demonstrate flair, effective and idiomatic use of instruments, voices and sound sources and use rhythmic devices and dynamic contrast to create appropriate colour and mood. The expressive potential of the resources, genres and/or styles used will be explored effectively. There will be a sense of wholeness in musical terms which is clearly based on a realisation of the major elements of the assignment selected.</p>
17-20	<p>In this mark range compositions will be musically interesting and satisfying through the successful and imaginative organisation of sounds which exploit the expressive potential of the resources and genres and/or styles used. They will demonstrate a completeness in which the wholeness of the music is founded on the successful realisation of the demands of the assignment selected.</p>

Recorded Realisation 20

Marks will be awarded for the candidate's ability to realise accurately the scored and/or annotated composition, providing a clear indication of the composing intentions and demonstrating control of the performing and expressive factors involved. The realisation must reflect the final version of the scored and/or annotated composition.

Compositions may be realised using acoustic instruments and/or through the medium of ICT. Acoustic compositions realised through ICT are perfectly acceptable and it is expected that the candidate will comment on aspects of this transfer in the evaluation of the assignment. The quality of the composition itself is not a factor in this section.

1-5	A realisation showing basic attention to the fundamental elements of the piece. However, the candidate has allowed inaccuracies and deficiencies to be introduced into the realisation which raise frequent discrepancies between the score and/or annotation. Intentions are likely to be obscured by these discrepancies and the realisation is not faithful to the composition. Submissions at this level will be characterised by a lack of finish and attention to performance and expressive details.
6-10	A realisation showing some attention to the demands of the chosen medium, resources and style and an attempt to resolve fundamental problems. Inaccuracies and difficulties may still be apparent but they raise fewer significant discrepancies with the score and/or annotation. Intentions are mainly clear but submissions at this level are still characterised by a lack of finish and attention to performance and expressive details.
11-15	A realisation showing broad understanding of the demands of the chosen medium, resources and style and the ability to solve problems through careful listening and subsequent refinement. Occasional inaccuracies and deficiencies do not compromise the faithfulness of the realisation to the score and/or annotation and intentions are clear. There is evidence of care and attention to performance and expressive detail but nuances may not have been adequately conveyed. The realisation has completeness but may not have a sense of finish.
16-20	A realisation showing thorough understanding of the demands of the chosen medium, resources and style resulting in a refined and well-considered submission. There will be evidence of an imaginative and intelligent use of the available resources. Problems have been identified and resolved without compromising the faithfulness of the realisation to the score and/or annotation. Intentions are clear and care and attention have been given to consideration of performance and expressive details. The composition is immediately assimilable to the listener and the realisation contains all the nuances of the music. The realisation is characterised by a high level of finish and a sense of completeness.

Evaluation **20**

Marks will be awarded for the candidate's ability to assess the success of the process of composing undertaken in response to the assignment selected for the final composition, to select and deploy available resources and to realise his/her intentions in the accompanying recording.

1-5	<p>Evaluations at this level will show limited understanding of the full extent of the assignment and reflect a rather piecemeal response to its demands.</p> <p>Comments on the process of realisation focus on the practical demands of making the recording to the exclusion of insights into the way the candidate's musical intentions have been realised in the recording. There is little or no awareness of errors which create discrepancies between the score and/or annotation and the recorded realisation. Equally, there is little or no discussion of how problems have been resolved.</p> <p>The evaluation of success will tend to be insubstantial and will often be unsupported. Musical vocabulary may be sparse and/or inappropriately used.</p>
6-10	<p>Evaluations at this level will show some understanding of the full extent of the assignment and reflect some engagement with its demands. There is some awareness of weakness and omissions in response to the demands of the assignment and an attempt to explain or evaluate them.</p> <p>Comments on the process of realisation show some consideration of the ways in which the candidate has attempted to realise his/her intention in the recording. There is some awareness and evaluation of errors which have created discrepancies between the score and/or annotation and the recorded realisation. Similarly, there is some discussion of how some problems have been resolved and evaluation of how others might have been.</p> <p>The evaluation of success will contain more substance with an attempt to support comments. Some musical vocabulary, including relevant terminology associated with the Area of Study, may be used appropriately.</p>
11-15	<p>Evaluations at this level will show broad understanding of the full extent of the assignment and reflect sound engagement with its demands. There is an appreciation of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is acknowledgement and evaluation of areas of weakness and omission in the response to the demands of the assignment and some remedial suggestions are forthcoming. The intentions of the candidate are illuminated by this evaluation.</p> <p>Comments on the process of realisation show clarity of purpose about how the candidate has realised his/her intentions in the recording. There is awareness and evaluation of any errors which have created discrepancies between the score and/or annotation and the recorded realisation.</p> <p>Similarly, there is discussion of how some problems have been resolved and resolutions for outstanding problems are put forward persuasively.</p>

	<p>The evaluation of success will contain considerable detail. Comments will be supported by reference to other parts of the submission. They will be well measured, balancing arguments persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used appropriately.</p>
16-20	<p>Evaluations at this level will show thorough understanding of the full extent of the assignment and show comprehensive engagement with its demands. There is clear understanding of the context of the assignment within the Area of Study shown in the consideration of relevant conventions, characteristics and devices. There is a critical evaluation of any weakness and omission in the response to the demands of the assignment with explanation and/or justification for the course of action followed. The intentions and the capacities of the candidate are amplified by this evaluation.</p> <p>Comments on the process of composition show high levels of insight into how the candidate has realised his/her intentions in the recording and considerable detail is provided about challenges encountered. There is a critical evaluation of any errors which have created discrepancies between score and/or annotation and the recorded realisation. Similarly, there is discussion of the subtleties of the resolutions to problems encountered and few of the issues have been disregarded.</p> <p>The evaluation of success will be substantial and insightful. Comments will be supported by detailed reference to other parts of the submission. Comments will be balanced, weighing arguments carefully and persuasively. Musical vocabulary, including relevant terminology associated with the Area of Study, will be used thoughtfully and with precision.</p>

ASSESSMENT OF CANDIDATES RESPONSES TO THE 4 BRIEFS 2005

General comments:

- The Brief often includes a bullet point referring to tonality (this year this appears in Briefs 2, 3 & 4): where there **is** a reference to the use of tonality this is to be interpreted as meaning that a harmonic vocabulary from **any** period/style can be used but that it should be used *consistently* within the composition. It does **not** infer that a tonal idiom consistent with the period of the Area of Study must be adopted. It can, of course, also be interpreted as using *atonality* consistently. The vital word here is **consistent**.
- Where, within a Brief, there is a reference to the use of *an appropriate instrument or combination of instruments* (Briefs 2, 3 & 4 this year), this should be interpreted as embracing the use of any instrument or combination of instruments **which enables the candidate to meet successfully the other bullet points within the brief**. With Brief 4, *instrument(s)* encompasses *voice(s)*.
- Reference to *an appropriate or clear form or structure* means that the candidate should show an understanding of the Brief's context within the Area of Study. This year, such a reference appears in Brief 2 (Music for Dance), Brief 3 (Orchestral Landmarks) and Brief 4 (The Popular Song since 1960). The forms/structures used should, therefore, show knowledge and understanding of those regularly used in the Waltz and the Polka (Brief 2); they should closely reflect the programmatic focus of Brief 3 as defined by the candidate and they should be appropriate to a *Popular Song* based on music from two different cultures (though this last will inevitably lead to a much wider range of possible interpretations).

There are three discrete areas for assessment:

- **Composition**
- **Realisation**
- **Evaluation.**

All examiners, please note –

The Examiner's Comments Sheet is contained within the CRF.

Comments should be made briefly in the relevant box for Composition, Realisation and Evaluation, the mark for each section noted and the total entered at the bottom. Comments should, wherever possible, use the descriptors from the assessment scheme and **must** support the mark awarded.

Add your name (legibly, please) and the date.

COMPOSITION

Marks are awarded for the composition's **response to the Brief** alongside the musical content of the piece – the **Musical Aspects**.

Response to the Brief:

This composition is, importantly, a response to one of the four Briefs set out in the booklet. The composition **must** respond to a specific Brief and fulfil the various bullet points. Failure to do so will result in the candidate's being unable to access the higher marks. However, failure to respond fully to the Brief does not mean a mark of zero.

The marking criteria for each band makes reference to the **response to the Brief**:
17 – 20 requires **successful** realisation of the demands of the assignment selected
13 – 16 requires that the composition use resources in ways **appropriate** to the chosen assignment
10 – 12 refers to the piece being a **reasonable** response to the chosen assignment
and so on

The Musical Aspects: see *Summary of Main Points from Mark Scheme*.

The extent to which these are present in the composition also helps to determine the mark band.

It is irrelevant for this section whether the composition is presented with a score or with an annotation. However, if the presentation is with an annotation, the recording is a vital part of the assessment process. With either form of presentation, the composition should work aurally though this may mean, in extreme cases where no Realisation is presented, that the examiner has to *internalise* the composition from the score.

Thus the composition mark awarded will balance

the candidate's response to the chosen Brief/Assignment
with
the use of Musical Aspects

The Briefs:**Brief 1: Music for Film**

The Brief gives a sequence of events: the music must enable the listener to follow this sequence aurally. The scene provided gives the framework/structure for the composition and candidates should follow this closely. Candidates will be unable to access the highest mark band if they alter the Brief or stray far from it.

Remember, however, that the timings are optional.

Outline of scene:

It is dark. The camera follows the main character as he walks slowly and quietly across the garden, seeking shelter wherever possible. He approaches the house where the sounds of music can be heard and enters the house through the window of the study. He starts to search in the desk drawers. An alarm is triggered, followed by sounds of much activity and people running. The door of the study bursts open and shots are fired – but the study is empty and the curtains blow gently in the breeze: the intruder has escaped.

The **basic requirements** are that the music

- (a) should follow the above outline
- (b) meet these three given bullet points:
 - it should contain passages of music which describe the slow, quiet crossing of the garden and give a sense of music heard coming from the house;
 - it should have clear musical ideas to represent the alarm being triggered and the activity which follows and
 - it should portray the gun shots and the sense of surprise at finding the study empty.

These sections should be discernible aurally, though candidates might also identify the sections within their score or give pointers as to where they start/end within their annotation. Candidates can gain no credit for adding in sections of their own or for altering the given Brief.

N.B. It is expected that **all** the music will be original. If a candidate has acknowledged the use of other music – e.g. *the music which is heard from the house* – the overall mark must be adjusted to reflect this. In this case, the maximum mark obtainable will be 18 – i.e. 2 marks are, effectively, unavailable because of the use of non-original music. Where it is obvious that *non-original* music has been used here and **not acknowledged**, in this limited and specific instance only, simply follow the procedure outlined above: i.e. do **not** refer it as *Suspected Malpractice*.

Brief 2: Music for Dance.

The Brief asked candidates to compose a piece of dance music using the distinctive characteristics of either the *Waltz* or the *Polka*. The dance can be written for any instrument or combination of instruments, western and/or ethnic. It could, conceivably and quite legitimately, be vocal.

Waltz:

A dance in triple time; characteristically harmonised with only one chord to each bar.
The *Viennese* waltz, though still obviously in $\frac{3}{4}$, is faster, really having one beat per bar.
Composition of a jazz waltz is acceptable.

Compose a piece of music that reflects/illustrates one of the following titles:
Moonlight, Sunrise, Sleigh ride, Spring, Storm.

You may wish to extend your chosen title into a more detailed programme note. If you choose to do this, the programme note should either be included with your submission or incorporated into your score.

N.B. if candidates do *not* provide a programme note, there is no penalty but there must be a clear indication of the title chosen.

Candidates must make it clear which title they are seeking to illustrate rather than leaving it to us to guess. There was still confusion apparent from some centres as evidenced in advice sought from Coursework Advisers as to the medium to be used for composition within this Brief: it is not necessary to write for orchestra or even for an orchestral instrument. Candidates can compose for any instrument/voice or combination of instruments/voices which enables them to meet the bullet points of the Brief. Obviously, ICT may also be used.

Candidates can gain no credit for extending the Brief by, for example, composing a suite of pieces entitled *Spring, Summer, Autumn* and *Winter* or *Sunrise and Sunset*.

Brief 4: The Popular Song since 1960.

The brief was to compose a song which combines musical influences from two different cultures. Through comments on the CRF, candidates should make it clear which musical cultures are being combined. These should be discernible aurally within the composition. It might be easiest, for the purposes of this Brief, to think of *culture* as encompassing *genre*. In this way, it will be possible for candidates to have combined any two musical styles (and, no doubt, have produced some interesting submissions.)

Cultures/genres which have received approval include: Caribbean, folk music (to be identified more precisely as, perhaps, Celtic, Scottish, Gaelic, etc.), heavy metal, Indian music, African music, blues, *reggae*, western rock, dance (details needed), even *classical music* (though here, as elsewhere, the candidate will need to be very precise as to what characteristics of *classical* music are being used – it will not be enough merely to have used *classical* instruments: some notion of typical harmony, rhythm, phrasing, cadence, etc. will be expected).

N.B. for the purposes of assessing this component, each of these examples is taken as a **single** culture, including *reggae*, even though it could be argued that the musical style in question is already a fusion of two cultures.

Obviously, it does not matter *which* two musical cultures/genres are chosen as long as the candidate

- identifies them

- details the characteristics being used
- ensures that the two styles are aurally recognisable

Not to fulfil this last requirement is obviously a failure to meet a fundamentally important part of the Brief

For guidance, where this is the case, the mark for composition cannot be higher than the 7 – 9 band because the next band requires that the Brief's intentions be *mostly* realised successfully.

Equally obviously, the brief is to write a **SONG** – i.e. with words and a singer. Hopefully, feedback via Teacher Support meetings and general comments at Coursework Standardising meetings will have helped make this point. It was not a major problem in 2004 though many songs were *realised* purely instrumentally (see comments below on marking the Realisation).

However, for guidance, if the candidate has written a purely instrumental piece, the candidate has failed in their response to the Brief in two respects:

- by not writing a song *per se* and
- by not making effective use of vocal resources

The maximum mark obtainable in such circumstances is 12 (i.e. *Brief's intentions mostly realised successfully/appropriately*).

N.B. if there is a vocal line in the score but it is not realised, its melody and the quality of the syllabic underlay can still be assessed within this Composition area of the Integrated Assignment and the submission deemed as fulfilling the Brief here. This assessment will obviously be easier when the composition is accompanied by a score rather than annotation. Should there be any cases where the candidate has simply included lyrics but no melodic indication, it must be treated as an instrumental piece.

Realisation:

What is being assessed here is the extent to which the recording reflects accurately the score/annotation as submitted: therefore, the score/annotation must contain performance detail and be capable of allowing accurate assessment of success.

Most marks will involve a juggling of criteria from the different bands.

Accuracy:

Realisations gained via ICT must, by their very nature, be accurate as far as pitch and rhythm are concerned. Such realisations are, therefore, accurate but may still be deficient through lack of performance detail. However, a mark in the 6 – 10 band is to be anticipated as a minimum and the score must have been quantised to facilitate reading by the examiner.

In the *Popular Song* Brief, failure to realise the words when using ICT *but substituting another sound* will lead to a slight reduction in marks rather than a very low mark: if the intention is clearly there within the score and the line is realised, it must gain credit: it is *a deficiency in one area* rather than a negation of the whole submission and a mark in the top band is still possible (Guide: maximum 17). However, a song *must* be sung if it is to gain the highest marks.

Failure to include the existing melody line at all in the realisation is a more serious deficiency as it means that the candidate has completely failed to match score and realisation in this particular respect. In such cases, marks in the top band (16 – 20) are not achievable.

Intonation: where the realisation is via acoustic means, this aspect should be secure to gain high marks.

Performance and expressive detail:

There should be phrasing, dynamics and, where appropriate, articulation marked in the score or described fully within the annotation.

These details should be reflected in the realisation.

- their omission from the score would be a pointer to a mark in the 6 – 10 band (*lack of finish and attention to performance and expressive details*)
- their inclusion but non-observation would point to the 11 – 15 band (*there is evidence of care and attention to performance and expressive detail but the nuances may not have been adequately conveyed*)
- their inclusion in the score and in the realisation would lead towards a mark in the top band (*intentions are clear, and care and attention have been given to consideration of performance and expressive details*).

N.B. Realisations marked in the 1 – 5 band will, characteristically, lack substantial amounts of detail. There will be major discrepancies between the score/annotation and the recording and/or there will be so little information presented that it becomes very difficult/impossible to measure to what extent the recording is an accurate reflection of the candidate's intentions.

There will also, of course, be Realisations marked in this band which are just inaccurate.

The final mark awarded will be a balance of judgements concerning matters of intonations, rhythm, observation of performance details and so on. The extent to which these are detailed on the score/annotation is crucial. Correlation of the Realisation with the score is fundamental to success in this element of the component.

Evaluation:

Questions a), b) and c) refer directly to the bullet points in the Briefs. Answers to them should show the candidate's understanding of the Brief's implications and of the Area of Study. Notice differences in (c)'s *why* and *how* in the different evaluation questions

d) refers specifically to the **Realisation**, NOT the composition. Candidates should, therefore, refer to problems encountered in producing the Realisation. These might include:

- balance
- abilities of players
- necessity of substituting players/instruments at short notice
- having to change from acoustic to ICT realisation for whatever reasons
- accuracy of software
- poor quality of computer sounds
- recording hitches/glitches

and so on.

Candidates should then go on to explain the steps taken to overcome problems and the extent to which these steps were successful (i.e. it is quite conceivable that not all problems *will* have been surmounted.)

e) refers to the success of the **Realisation** as opposed to the composition. Candidates may well refer to

- the successful synchronisation of the parts within an ensemble or in a computer-generated realisation
- successful realisation of performing and expressive details
- successful realisation of the Brief itself
- good balance
- clarity of individual parts
- good diction/enunciation

and so on.

The mark is awarded holistically. Therefore, it is possible for a candidate to do well in most, though not all areas, and still receive a high mark, even full marks.

Be aware of the extent to which the candidate's comments are an accurate reflection of the composition as submitted.

N.B. A candidate who responds to the wrong evaluation is still able to score marks where the questions permit. For example, there is overlap between questions referring to the use of form and structure in Briefs 2, 3 and 4, the choice of instruments in Briefs 2 and 3, though this should not be confused with **how** the instruments/voice(s) are used which is the thrust of the question in 4 (c). In *all* cases, (d) and (e) are common.

Do not, therefore, simply award Zero.

If, as happened in a couple of instances in both 2003 and 2004, a candidate responds to all four Evaluations, please select the *correct* Evaluation and mark this.

Always have the Composition/Realisation to hand when marking the Evaluation and be aware of any wishful thinking on the candidate's part and of accurate response to the question. For example, in Brief 2, candidates can gain credit only for identifying the characteristics of the Waltz or Polka as used in their own composition, not merely for giving a complete list of characteristics.

Tick in RED in the body of the script against the point of credit.

The various mark bands use the key words *limited*, *some*, *broad* and *thorough*.

In the Examiner's Comments box for Evaluation, **refer to the five questions in turn** by letter and give a verdict on the candidate's response. Be aware of how many valid points are made and indicate these in the body of the answer within the Evaluation paper by a tick, using RED INK. The final mark is not merely a matter of *adding up the ticks* and giving that as a mark out of 20, although this **will** be an important consideration. It is also a question of your impression of the answers in each section as *limited*, *some*, *broad* and *thorough*. You might even assess some responses as *excellent/exceptional*. Some *ticks* may indicate a point made very well, others a point really just touched upon.

Your final mark will, therefore, be a balance achieved from:

- your assessment of responses
- reference to the overall criteria within the mark bands

and then

- both of these refined to a precise mark on consideration of their overall balance.

Your mark out of 20 for the Evaluation goes:

- onto the CRF with your name and the date,
- in the margin at the end of the Evaluation Examination paper IN RED **and**
- onto the front of the Evaluation paper IN RED against the number for the Brief AND in the *Total* box.

Don't forget to add your initials.

N.B. an Evaluation submitted without a Composition and Realisation will be awarded ZERO. If one of these is present, *some* credit can be given.

Finally, remember that you are never working alone: there is always someone to refer to if you require further advice or merely to share your thoughts/worries/frustrations.

- Examiners have their Team Leaders
- Team Leaders have a Senior Team Leader
- Senior Team Leaders have the Principal Examiner
- The Principal Examiner can refer to the Chief Examiner and the Subject Officer

If you need urgent help and your next usual point of contact is unavailable, don't sit and worry – find someone else to approach for advice.

Always remember that the candidate is the most important person in this process – we must mark thoroughly, conscientiously and accurately *at all times*: so much depends on it.