Oxford Cambridge and RSA Examinations

OCR RECOGNISING ACHIEVEMENT

OCR GCSE IN MUSIC   1919

Foreword to the Second Edition

This specification has been updated to reduce the coursework content. For teaching from September 2006, first Examination June 2007, Performance 3 will be withdrawn. Changes to the specification have been sidelined.

Key Features

- A sound foundation to the revised OCR AS/A Level Music specification.
- Well-balanced Areas of Study.
- Choice of repertoire for close study.
- An integrated approach to coursework.
- Language for Learning: required technical vocabulary defined.
- Compact Listening Paper – extracts drawn from Areas of Study.

Support and In-Service Training for Teachers

- A full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 01223 552950).
- Specimen question papers and mark schemes, available from the Publications Department (telephone 0870 8706622, fax 0870 8706621).
- Past question papers and mark schemes, available from the Publications Department (telephone 0870 8706622, fax 0870 8706621).
- Coursework guidance materials.
- Examples of marked work.
- Written advice on coursework proposals.
- A report on the examination, compiled by senior examining personnel after each examination session.
- Individual feedback to each Centre on the moderation of internally assessed work.

CONTENTS

OCR GCSE IN MUSIC (1919)

SECTION A: SPECIFICATION SUMMARY

This specification is designed to offer candidates structured opportunities to develop their knowledge, understanding and skills in **Performing**, **Composing** and **Listening** and **Appraising**. It encourages them to become:

- more **informed** performers through study of their instrument and pieces written for it;

- more **skilled** composers through study of compositional techniques and styles;

- **understanding** listeners through study of a range of different types of music and the backgrounds to them.

AREAS OF STUDY

The focus for learning in all of these is provided by four Areas of Study:

Area of Study 1: Exploiting the Resource

Area of Study 2: Techniques of Melodic Composition

Area of Study 3: Dance Music

Area of Study 4: Traditions and Innovation

The Areas of Study define a wide background of knowledge and understanding of music and its context in different traditions, and require close, in-depth study of relevant repertoire.

TIERS

The scheme of assessment consists of one tier covering the whole of the ability range grades G to A*. Candidates achieving less than the minimum mark for grade G will be ungraded.

COMPONENTS

Component	Title	Duration	Weighting
1	Coursework	-	**60%**
2	Terminal Task	30 minutes	**15%**
3	Listening Examination	Up to 1 hour 30 minutes	**25%**

ENTRY OPTIONS

There are no options in this subject.

INTERNAL ASSESSMENT (COURSEWORK)

All coursework will be internally assessed and externally moderated. The coursework is divided into two parts:

Part A: Integrated Coursework (linked Performing, Composing and Appraising) 30%

Part B: Further Performing (one piece) and **Further Composing** (one piece) 30%

QUESTION PAPERS

There will be a Terminal Task based on one of three externally-set, internally-assessed, stimuli, and one Question Paper (Listening Examination).

SECTION B: GENERAL INFORMATION

1 Introduction

1.1 RATIONALE

This specification has been designed to allow all candidates to show what they know, understand, and can do in performing, composing, and listening and appraising. It builds on and develops the integrated approach to music at Key Stage 3 of the National Curriculum. Areas of Study, encompassing music drawn from Western Classical traditions, contemporary innovations and the music of other cultures, provide breadth of content and depth of focus.

OCR has taken great care in the preparation of this specification and assessment material to avoid bias of any kind.

1.2 CERTIFICATION TITLE

This specification will be shown on a certificate as:

OCR GCSE in Music

1.3 LEVEL OF QUALIFICATION

This qualification is approved by the regulatory authorities (QCA, ACCAC and CCEA) as part of the National Qualifications Framework.

Candidates who gain grades G to D will have achieved an award at Foundation Level.

Candidates who gain grades C to A* will have achieved an award at Intermediate Level.

Two GCSEs at grade G to D and two GCSEs at grade C to A* are equivalent to one three-unit GNVQ at Foundation and Intermediate Level respectively.

Four GCSEs at grade G to D and four GCSEs at grade C to A* are equivalent to one six-unit GNVQ at Foundation and Intermediate Level respectively.

1.4 RECOMMENDED PRIOR LEARNING

Candidates who are taking courses leading to this qualification at Key Stage 4 should normally have followed the corresponding Key Stage 3 programme of study within the National Curriculum.

Candidates entering this course should normally have achieved a general educational level equivalent to at least National Curriculum Level 3, or a distinction at Entry Level within the National Qualifications Framework.

1.5 PROGRESSION

GCSE qualifications are general qualifications which enable candidates to progress either directly to employment, or to proceed to further qualifications.

Many candidates who enter employment with one or more GCSEs undertake training or further part-time study with the support of their employer.

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly grades G to D at GCSE could either strengthen their base through further study of qualifications at Foundation Level within the National Qualifications Framework or could proceed to Intermediate level. Candidates who are awarded mainly grades C to A* at GCSE would be well prepared for study at Advanced Level within the National Qualifications Framework.

1.6 OVERLAP WITH OTHER QUALIFICATIONS

OCR's GCSE Specification in Expressive Arts requires a generalised understanding of Music within the wider context of all the Expressive Arts: there is no overlap of specific content.

1.7 RESTRICTIONS ON CANDIDATE ENTRIES

Candidates who enter for this GCSE specification may **not** also enter for any other GCSE specification with the certification title Music in the same examination series.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

The classification code for this specification is 7010.

1.8 CODE OF PRACTICE REQUIREMENTS

These specifications comply in every respect with the revised Code of Practice requirements for courses starting in September 2001.

1.9   STATUS IN WALES AND NORTHERN IRELAND

This specification has been approved by ACCAC for use by Centres in Wales and by CCEA for use by Centres in Northern Ireland.

Candidates in Wales and Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

OCR will provide specifications, assessments and supporting documentation only in English.

Further information on the provision of assessment materials in Welsh and Irish may be obtained from the Information Bureau at OCR (telephone 01223 553998).

2   Specification Aims

This GCSE Music Specification conforms to the regulations laid down within the Music subject criteria (QCA 1999), and as such aims:

- to give candidates opportunities to develop their understanding and appreciation of a range of different kinds of music, extend their own interests and increase their ability to make judgements about musical quality;

- to give candidates opportunities to acquire the knowledge, skills and understanding needed to:

    - make music both individually and in groups;

    - develop a lifelong interest in music, e.g. through community music making;

    - progress to further study, e.g. A/AS level and other equivalent qualifications and/or to follow a music-related career, where appropriate;

- to give candidates opportunities to develop broader life skills and attributes including critical and creative thinking, aesthetic sensitivity and emotional and cultural development.

3   Assessment Objectives

The specification requires candidates to demonstrate aural perception, musical knowledge and understanding and communication through three inter-related assessment objectives:

Assessment Objective 1 (AO1)

Sing and/or play an individual part with technical control, expression, interpretation and, where appropriate, a sense of ensemble. (Performing)

Assessment Objective 2 (AO2)

Create and develop musical ideas in relation to a brief. (Composing)

Assessment Objective 3 (AO3)

Analyse and evaluate music using musical terminology. (Appraising)

4   Scheme of Assessment

4.1   TIERS

The scheme of assessment consists of one tier covering the whole of the ability range grades G to A*. Candidates achieving less than the minimum mark for grade G will be ungraded.

4.2   COMPONENTS

Component	Title	Duration	Weighting
1	Coursework	-	**60%**
2	Terminal Task	30 minutes	**15%**
3	Listening Examination	Up to 1 hour 30 minutes	**25%**

Areas of Study

	Marks	Weighting	Areas of Study
Component 1: Coursework	180	**60%**	-
Part A: Integrated Coursework	90	35%	1
Performing 1	45	15%	1
Composition 1	30	10%	1
Appraising	30	10%	1
Part B: Further Coursework: Further Performing and Further Composing	90	25%	-
Performing 2	45	15%	Not required
Composition 2	30	10%	3 or 4
Component 2: Terminal Task		**15%**	2
Component 3: Listening Examination		**25%**	2, 3 and 4

4.3   COURSEWORK AND TERMINAL TASK

4.3.1 Component 1 - Coursework

All coursework will be internally assessed and externally moderated. The coursework is divided into two parts:

Part A: Integrated Coursework (linked Performance, Composition and Appraisal).

Part B: Further Coursework: Further Performing (one piece) and **Further Composing** (one piece).

Part A: Integrated Coursework (Performance 1, Composition 1 and Appraisal)

Performance 1 and Composition 1 must both be based on work done in relation to Area of Study 1 *(Exploiting the Resource 5.4.1)*. The performance piece may be a solo part or piece (either accompanied or unaccompanied) or a significant individual part in an ensemble. Candidates will be required to demonstrate musicality (expression, interpretation and ensemble skills) through the technical control of an instrument/voice.

Candidates will be expected to appraise their chosen piece and their performance of it, develop and compose to a compositional brief based upon it, and appraise their composition. The composition should not be of more than 3 minutes duration. All performances must be recorded. Compositions may be submitted in recorded and/or notated form. The exact intention of the composer must be clearly communicated. Appraisals may be written or recorded

Part B: Further Coursework

Further Performing (Performance 2)

Candidates will be required to demonstrate musicality (expression, interpretation and ensemble skills) through the technical control of an instrument/voice in one further piece. One of the two performance pieces must be a solo part or piece (either accompanied or unaccompanied) and one must be a significant individual part in an ensemble. Candidates, with the guidance of their teacher, should choose pieces which meet the coursework requirements and are compatible with their ability, in order to allow them to demonstrate their positive achievement.

Further Composing (Composition 2)

Candidates will be required to provide, and compose to, a brief for a composition which relates **either** to the core styles of Area of Study 3 *(Dance Music 5.4.3)* or to the core styles of Area of Study 4 *(Traditions and Innovation 5.4.4)*. In Composition 2 the link between the chosen area of study and the composition brief, accompanied by any changes to the candidate's initial intentions, must be made explicit on the **Candidate Intentions Form** which will be provided by OCR. The composition should not be of more than 3 minutes duration.

Use of ICT

Candidates may use ICT where appropriate. If candidates enhance their performing using ICT, credit is available for the musical enhancement shown in the outcome, not for the understanding of ICT. Where it is used in composing, credit will only be given for the compositional outcome, not for the understanding of ICT.

Full details of internal assessment and the presentation of internally assessed work can be found in Section 7.

4.3.2 Component 2 - Terminal Task

This component will assess candidates' understanding of Area of Study *2 (Techniques of Melodic Composition 5.4.2)* and their ability to apply this understanding in response to a given stimulus. The task will be internally assessed and externally moderated.

Candidates will be required to respond to **one** of **three** externally set stimuli, under controlled conditions, creating music based on the chosen stimulus. They will be required to communicate their response **either** through a live performance **or** through a performance using technology **or** by writing it down.

The stimuli will be provided in the following formats:

- a rhythmic phrase
- a short note pattern (printed in staff notation with letter names)
- a short sequence of chords printed as triads with chord names.

If necessary, the Centre may transcribe or transpose the stimuli to suit the needs of the candidate (e.g. the note pattern may be transcribed into B flat in the bass clef for a trombonist, or into steel pan or Indian notation). In such cases, the transcribed or transposed version must be submitted with the candidate's work.

This task must be administered at the end of the course at a time chosen by the Centre but during a period specified by OCR in the examination timetable. Candidates will be allowed **twenty-five minutes** supervised time. Before the start of the twenty-five minutes, the candidate will be given a copy of the printed stimuli. The teacher will play any of the stimuli on request. The candidate will select one of the stimuli. The teacher will then play the chosen stimulus twice on a suitable instrument and the candidate may record, in any format, this playing of the chosen stimulus.

During the supervised time, candidates may use any instrument(s), voice, ICT, recording and/or writing equipment. Pre-prepared work may not be brought into the examination room.

At the end of the supervised time, candidates will either record their composition using their instrument or ICT, or complete their written version. A maximum of **five** further minutes will be allowed for this. The candidate alone must perform any work submitted in this component. Candidates who choose to submit their response in written form will not be required to perform or make a recording. All work submitted in this component must be that of the candidate alone.

4.4 QUESTION PAPER

Component 3 - Listening Examination

There will be one listening question paper which will be externally set and marked. Candidates will be expected to answer all the questions that will be set on extracts of music played during the examination. The instructions to candidates and the questions will be pre-recorded with extracts and silences during which the candidates will complete their answers. The question paper will serve as the answer book.

The following types of questions will be used:

- Multiple choice
- Short answer questions
- Structured questions
- Free response questions that require an answer using either a series of single words or phrases, or prose extending beyond a sentence.

Each of the extracts of music and the questions on it will be related to one of the Areas of Study: 2 *(Techniques of Melodic Composition 5.4.2)*, 3 *(Dance Music 5.4.3)* or 4 *(Traditions and Innovation 5.4.4)*. Questions will use musical vocabulary defined in the Language for Learning list (Appendix A). The examination recording will be in CD format. The total duration of the examination, including repeated playings of the extracts and recorded silences, will not exceed one and a half hours.

4.5 WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following grid.

	AO1 (performing)	AO2 (composing)	AO3 (appraising)	Total
Coursework	30%	20%	10%	60%
Terminal Task	0% or 5%	10% or15%		15%
Examination			25%	25%
Overall	30% or 35%	30% or 35%	35%	100%

4.6 ENTRY OPTIONS

There are no options.

4.7 ASSESSMENT OF WRITTEN COMMUNICATION AND ICT

Where written communication and ICT are used as a contribution to responses to the objectives, candidates are expected to:

- present relevant information in a form that suits its purpose;
- ensure text is legible and that spelling, punctuation and grammar are sufficiently accurate to ensure that the meaning is clear.

Where appropriate, candidates should also use a suitable structure and style of writing.

When candidates submit Centre-assessed work using ICT they are expected to give full details of the technology used on the appropriate form.

4.8   DIFFERENTIATION

Differentiation in coursework is achieved by task and outcome.

Differentiation in the terminal task is achieved by outcome.

Differentiation in the listening examination is achieved by setting questions which are designed at different levels of difficulty in relation to the musical extracts or by the questions being open ended enough to allow candidates to respond at levels appropriate to their ability.

4.9   AWARDING OF GRADES

The terminal examinations will have a total weighting of 40% and internally assessed coursework a weighting of 60%.

A candidate's mark for each of the components taken will be combined in the appropriate weighting to give the candidate's total mark for the specification. The candidate's grade will be determined by this total mark. Candidates achieving less than the minimum mark for grade G will be ungraded.

4.10   GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by the candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified in Section 5; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

Grade F

Candidates sing and/or play music with some fluency and control of the resources used. They compose music that shows some ability to organise musical ideas and use appropriate resources in response to a brief. They describe musical features using simple musical vocabulary, make improvements to their own work and offer some justification of opinions expressed.

Grade C

Candidates sing and/or play music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music. They compose music that shows ability to develop musical ideas, use conventions, explore the potential of musical structures and resources and fulfil a brief. They make critical judgements about their own and others' music using musical vocabulary.

Grade A

Candidates explore the expressive potential of musical resources and conventions used in selected genres, styles and traditions. They sing and/or play music with a sense of style, a command of the resources used and making appropriate gradations of tempo, dynamics and balance. They compose music that shows a coherent and imaginative development of musical ideas and a consistency of style and fulfils a brief. They make critical judgements about their own and others' music using accurate and extensive musical vocabulary.

SECTION C: SPECIFICATION CONTENT

5 Specification Content

This specification is designed to offer candidates structured opportunities to develop their knowledge, understanding and skills in **Performing**, **Composing** and **Listening** and **Appraising**. It encourages them to become:

- more **informed** performers through study of their instrument and pieces written for it;

- more **skilled** composers through study of compositional techniques and styles;

- **understanding** listeners through study of a range of different types of music and the backgrounds to them.

The focus for learning in all of these is provided by four Areas of Study:

Area of Study 1: Exploiting the Resource 5.4.1

Area of Study 2: Techniques of Melodic Composition 5.4.2

Area of Study 3: Dance Music 5.4.3

Area of Study 4: Traditions and Innovation 5.4.4

The Areas of Study define a wide background of knowledge and understanding of music and its context in different traditions, and require close, in-depth study of relevant repertoire.

5.1 COMPONENT 1 – COURSEWORK

5.1.1 Part A: Integrated Coursework

Performance 1, Composition 1 and Appraisals

Area of Study 1 *(Exploiting the Resource)* provides the main focus of learning in this part of the candidate's coursework. It is designed to build upon the instrument-specific skills developed in the National Curriculum and gives the candidate a purposeful focus for their performing studies. They should be encouraged to understand the nature and principal characteristics of their instrument/voice, to learn more about performing on it through relevant listening, and to explore its repertoire more widely than they are able to do through their own performances alone.

With guidance from the teacher, candidates will be expected to choose a 'genre' on which to base their assessed work; this may be music with a common form, style or purpose, or may simply be music which use the same resources e.g. two recorders and piano. They will be required to refer in their appraisals to three pieces in the selected genre, although only one of these need be performed for assessment in this part of the coursework.

The piece chosen for performance should both enable the candidate to demonstrate technical control, expression, and interpretation, and offer scope, as a representative of the genre studied, for the candidate to show an understanding of typical features of their instrument and ways in which composers/performers exploit it. They will be required to appraise their performance of it, showing an understanding of the composer's intentions and how far they have succeeded in communicating these, and to use the piece as the basis for developing a compositional brief.

The brief should reflect the candidate's understanding of the nature and characteristics of the chosen genre and allow the candidate to exploit the resource of their instrument. The composition will enable candidates not only to demonstrate understanding of the potential of their instrument, but also to select and explore further a range of stylistic features which they have come to understand through their study of three pieces.

Appraising the composition requires the candidate further to demonstrate critical judgment, evaluating their success in composing to their own brief and measuring the effectiveness of their composition against the background of their detailed knowledge of the three pieces in the same genre which they have studied.

The appraisals may either be written, or recorded, or both. Candidates will be expected to comment on the performance piece: how the instrument is exploited, the effectiveness of their performance and other aspects identified in the appraisal assessment criteria (7.4.3). The appraisal of the composition should be based on the brief developed from the candidate's understanding of identified features of the performance piece. The candidate should appraise the effectiveness of the composition in relation to the brief, how successfully the composition relates to other pieces within the chosen genre and other aspects identified in the appraisal criteria. The link between the performance piece and the composition must be made explicit. Candidates may also show their understanding of possible uses and effectiveness of ICT in these appraisals.

Use of ICT

Candidates may make use of ICT:

- as part of a performance (e.g. using distortion effects when playing the guitar);
- to enhance the performance (e.g. to add reverb to a recording);
- to facilitate the composing process (e.g. using a software programme to create and manipulate sounds);
- as a medium through which their composition is presented (e.g. multitracking different parts).

5.1.2 Part B: Further Coursework

Candidates are required to offer **one** further performances and **one** further composition.

Further Performing (Performance 2)

Candidates will perform one further piece using their main instrument or any other instrument(s)/voice. Of the two pieces submitted for assessment, one must be a solo part or piece (accompanied or unaccompanied), and one must be a significant individual part in an ensemble. Whilst it is not obligatory, candidates may take the opportunity to prepare performances of one of the other pieces studied in Part A (i.e. as part of their study of Area of Study 1 *Exploiting the Resource*).

Further Composing (Composition 2)

Candidates should compose one further piece, based on a brief related to one of the core styles studied in either Area of Study 3 *(Dance Music)* or 4 *(Traditions and Innovation)*. The candidate should define the brief and submit it with the composition. Examples of possible suitable briefs are:

- a piece for recorder and drum based on the style of a *Pavan*, with two variations;
- a *Waltz* for keyboard;
- a minimalist piece in four parts using the computer, making use of layering techniques;
- a piece based on the characteristic rhythms of the Cuban *son* combined with jazz harmonies.

The candidate must keep a record of the initial intentions and any changes made to those intentions.

5.2 COMPONENT 2 – TERMINAL TASK

Respond and Communicate

This component enables candidates to develop their practical ability to use the compositional techniques learned in Area of Study 2 (*Techniques of Melodic Composition*). Reference to compositional techniques in the assessment criteria should be related to the knowledge defined within the core in 5.4.2. Candidates will be expected to communicate their compositional intention **either** through a performance on an instrument/voice, **or** through a performance using ICT, **or** by writing it down.

A choice of stimuli will be offered from a range of three; all require the composition to contain a melodic element. The melody can be developed in a style chosen by the candidate which is appropriate to the stimulus. The stimuli will be:

- a rhythmic shape upon which the melodic response will be built;
- a note pattern from which the melodic response will be derived;
- a chord sequence which will provide the underlying harmonic basis for a melodic response;

The candidate should draw upon appropriate devices specific to Area of Study 2 (*Techniques of Melodic Composition*). The response is expected to bear a **clear** musical relationship to the stimulus.

It will demonstrate the candidate's aural perception, musical knowledge and understanding of compositional techniques learned throughout the course.

Candidates may use any instrument(s) including non-acoustic sound sources and ICT. If necessary, any of the stimuli may be transcribed or transposed to suit the nature of specific instruments. The format of the notation should not present an unnecessary hurdle to the candidate.

5.3   COMPONENT 3 - LISTENING PAPER

This component will assess candidates' abilities to use their listening skills to demonstrate their knowledge, aural perception and understanding of the musical elements, devices, tonalities, structures, conventions, processes, notations and the impact and uses of ICT.

The recorded extracts will be taken exclusively from repertoire defined in Areas of Study 2, 3 and 4.

The musical features which candidates should know and be able to recognise aurally are defined generally and in relation to each Area of Study in the Language for Learning sections (summarised in Appendix A). Candidates need to learn not only to identify such straightforward sounds as those of instruments and intervals but also relevant techniques and compositional processes. They should understand and be able to use the technical terms listed in Language for Learning: these may be used in the framing of questions, as well as being required in both one-word and longer answers.

The use of non-technical language to communicate aural perception and responses is in itself a skill which candidates should be given opportunities to practise and develop as they encounter new music in each Area of Study. They are expected to be able to:

• describe e.g. musical features, textures

• compare (identify similarities and differences between examples of a genre)

• explain e.g. how 'effects' were created

• comment (drawing attention to what is significant)

• make and support evaluative judgements (informed by understanding of the typical processes and contexts in the relevant Area of Study)

Candidates are also expected to be able to use graphic notation and simple staff notation.

5.4 AREAS OF STUDY

The Areas of Study define the subject content through the study of which candidates develop their aural perception, musical knowledge and understanding of:

- the use of musical elements, devices, tonalities and structures;
- the use of resources, conventions, processes and relevant notations including staff notation;
- the contextual influences that affect the way music is created, performed and heard (for example, the effect of different intentions, uses, venues, occasions, available resources and the cultural environment).

The content of each Area of Study is set out under four headings:

The **Starting Point** defines the broad area of knowledge which provides the background for the in-depth studies defined in the core. The Starting Points are designed to enable teachers to draw on experiences and understanding developed in Key Stage 3 and to lead into more detailed study.

The **Core** defines the in-depth understanding that is central to the Area of Study. It provides the particular focus for more detailed learning.

Links indicate opportunities for teachers to draw together materials from different Areas of Study in ways which will lead to more integrated understanding.

Language for Learning lists the terminology which candidates should encounter in the Area of Study. This will be drawn on in the Listening Paper. A summary list of all the Language for Learning is provided in Appendix A for ease of reference.

5.4.1 Area of Study 1 - Exploiting the Resource

Starting Point

The way the candidate's chosen instrument (or voice) produces and exploits its sound:

- its range/compass;
- its characteristic timbre/colour;
- its technical strengths and limitations;
- idiomatic performing techniques;
- enhancement using ICT (where appropriate);
- its place in its 'family' (e.g. trumpet in relation to cornet, or as the highest instrument in an orchestral brass group, bass guitar in relation to other electric guitars and acoustic guitar).

Core

Candidates should develop an understanding of how their instrument (or voice) is used in a selected genre, through the study of three pieces, at least one of which must be performed by the candidate. This study should enable candidates to recognise similarities and differences in the way in which their instrument is exploited in relation to:

- the contextual background of the pieces studied;

- the use of different instrument-specific techniques;

- either: the roles of performers in a relevant ensemble and the contribution of the selected instrument

  or: ways in which the instrument may be self-sufficient as an unaccompanied soloist;

- ways in which music is created/recreated and the contributions of different composers, conductors/leaders or performers;

- the way the music is notated and the different ways notations are interpreted by performers (e.g. Baroque ornamentation, rhythmic flexibility in jazz idioms, different ways of performing from chord symbols on keyboards);

- changing social expectations and the influence (where appropriate) of new technology.

It is important that the genre be identified in a way that offers scope for suitable depth of study e.g. solo music for the instrument across a range of historical periods, a specific type of pop, music for keyboards, songs from musicals, or solo studies which explore aspects of technique. Three pieces should be selected which will enable comparisons to be drawn and which will support understanding of similarities and differences in pieces within the genre.

Links

Area of Study 2: candidates whose instrument usually fulfils a predominantly melodic role should be encouraged to examine the melodic nature of the selected pieces to support their understanding of *Techniques of Melodic Composition*. In a similar way, performers on chordal or percussive instruments (or predominantly bass instruments such as tuba) might focus on the ways in which their instrument provides a harmonic or rhythmic support to melodies. In the Terminal Task (4.3.1) candidates will have the option either to communicate their melodic response to a given stimulus by performing it on their own instrument (or using ICT) or to submit it in written form.

Areas of Study 3 and 4: candidates will have the opportunity to compare how instruments other than their own are exploited by composers and performers in their study of *Dance Music* and *Traditions and Innovation*. They will also be able to draw on their understanding of their own instrument in their composition of a piece in one of the styles defined by these two areas.

Language for Learning

Candidates should be taught to understand, recognise aurally, and correctly use the following terminology which describes features which arise specifically within the content of this Area of Study:

Range, compass, timbre, articulation and words associated with techniques specific to the instrument (e.g. arco, double-tonguing, rim shot, fill).

The names of the composers of the music studied should also be known.

5.4.2 Area of Study 2 - Techniques of Melodic Composition

Starting Point

Pitch as the raw material of melody and its use as a means of expression. Different organisations of pitch from a range of times and cultures, exemplified in:

- folk music of the British Isles (modal and pentatonic scales);

- plainchant (modes);

- Indian Classical music (*raga*);

- the mainstream Western tradition (major and minor scales);

- twentieth century innovations (whole-tone scale, serialism, blues scale, microtonality).

Candidates should learn the connection between the organisation of pitch and the compositional processes which are used in the specified traditions:

- the oral tradition of folk music which leads naturally to modal and pentatonic tunes

- the given procedures of plainsong

- the musical procedures and patterns in Indian Classical music

- the harmonic processes used in Western Classical music and the exploitation of new harmonies through the development of whole tone music

- the process of using a twelve note row in serial music

- the alteration of notes of the scale in blues improvisation for particular effect.

Contextual understanding should be developed through exploring how the different musical purposes, venues and intended effect on the different 'audiences' influences the way music is created, performed and heard within each of the specified traditions.

Core

Candidates should develop aural perception and musical knowledge of the principal techniques of melody-writing exemplified specifically in the music of the mainstream Baroque and Classical periods (c1700 - 1830), drawing on both vocal and instrumental genres, with a particular focus on:

- the simpler forms of the periods (binary, ternary, rondo, variation), using modulation and contrast to sustain the structures;

- diatonic intervals and their expressive qualities in the construction of melodic phrases;

- common devices for balancing, extending or varying phrases (as listed in the Language for Learning);

- techniques of ornamenting simple melodies.

Candidates should be taught how composers use these features in combination to create effective melodies. They should learn how to create melodies drawing on these features and be taught how to articulate them either by using an instrument, ICT or using staff notation.

Links

Area of Study 1: candidates should be encouraged to apply knowledge gained here to enhance their understanding of their own instrument (or voice) as a suitable vehicle either for a melodic line or in a supporting role *(Exploiting the Resource)*.

Area of Study 3: opportunities should be made for candidates to explore the relationships between melody and rhythmic patterns in contrasting dances from the different periods *(Dance Music)*.

Area of Study 4: opportunities can be made for the study of contrasting melodic characteristics in music drawn from a wider range of cultures, and for exploring the impact of non-Western rhythmic traditions *(Traditions and Innovation)*.

Language for Learning

Candidates should be taught to understand, recognise aurally, and correctly use the following terminology which describes features which arise specifically within the content of this Area of Study:

- Plainchant, *rag*, folksong, serialism, blues;
- Scales: mode (modal), pentatonic, major, minor, *raga*, tone-row, whole-tone, blue-note, microtone;
- Phrase/phrasing: anacrusis, answering phrase, question and answer, perfect, plagal, interrupted and imperfect cadences;
- Modulation: tonic, dominant, relative minor/major;
- Forms: binary, ternary, rondo, variation, the convention of describing melodic structures such as AABA, AABC, ABAC, *da capo*, *coda*, verse, chorus;
- Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, octave, unison, tone, semitone;
- Devices: repetition, inversion, ascending/descending sequence, motive, retrograde, imitation;
- Ornamentation: passing-note, trill, turn, grace-note.

It is expected that, through this, candidates will become familiar with the use of words associated with the resources used in the musical examples they study and that, as a minimum, candidates will be familiar with:

- the names of different types of voice (soprano, contralto, tenor, bass);
- the names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir);
- the names of other resources commonly used in the styles defined in the Starting Point (*sitar* and *tabla*, jazz band).

The names of the composers of the music studied should also be known.

5.4.3 Area of Study 3 - Dance Music

Starting Point

Dance as expressive movement to music, with rhythm as the basis of its organisation. The functions of dance in different contexts, exemplified by:

- ceremonial dance (e.g. in sacred ritual);

- court dance (to celebrate important occasions);

- social dance (public and private ballrooms/dance-halls);

- folk dance (in public places);

- dance as a means of telling a story (classical ballet);

- stylised dance pieces (as instrumental music e.g. Bach, Chopin).

Core

Candidates should recognise and understand the characteristic features and rhythmic patterns of three specified different types of social dance drawn from contrasting social/historical contexts. They should develop an understanding of how these features relate to the original contexts, how and why they might differ, and also study how the form can become detached from its original context (for instance, transferred from dance-floor to concert-room). The three types specified for study are:

- Elizabethan *Pavan* and *Galliard*;

- 19th century Viennese *Waltz*;

- *Disco music* of the 1970s and 1980s.

Candidates should study:

- the contexts of performance (the impact of the venue and the occasion on the way the music is structured and performed) and the way the music matches the changing conventions of social dance (from the stately courtroom with its strict conventions to the intimate and expressive partnered dance, to the more vigorous individual style of *disco music*);

- the characteristic features of the music (rhythm, metre, tempo, structure) and how these are defined by the nature of the dance and its steps;

- the different resources and the way they are used and their impact on the compositional process (from the small Renaissance ensemble playing often in unison to the colourful palette of the Romantic orchestra to the use of ICT in disco music);

- the development of each dance form beyond its original purpose (e.g. the *Waltz* and *Pavan* in 20th century contexts, popular dance of the '90s and '00s).

Links

Area of Study 1: candidates may apply their knowledge and understanding of a dance genre to enhance their interpretation and appraisal of it in performance *(Exploiting the Resource)*.

Area of Study 2: teachers may find it helpful to use Baroque dance movements or the Classical Minuet to offer further opportunities for study of dances and of melodic techniques. Variation techniques used in the Pavan and Galliard pair may also offer examples for comparison with Baroque and Classical practices *(Techniques of Melodic Composition)*.

Area of Study 4: the historic dance forms studied here provide examples of strongly differentiated styles and cultural contexts, which may supplement the Starting Point *(Traditions and Innovation)*. *Bhangra* and *Salsa* offer further examples of dance music. The cosmopolitan nature of disco music, drawing on Latin percussion, funk guitar, big band sounds and Carnival beats, may form a useful example of another way in which styles have come together.

Language for Learning

Candidates should be taught to understand, recognise aurally, and correctly use the following terminology which describes features which arise specifically within the content of this Area of Study:

- Rhythm values: (¼ beat to 4 beat), dotted notes, syncopation;
- Metre: simple time in 2, 3 and 4, compound time in 2;
- Pulse, accent, *sforzando*, *accelerando, ritenuto, rubato*;
- Harmony: tonic, dominant, harmonic rhythm;
- Middle eight; divisions; variations; ornamentation, *portamento*, *pizzicato*, hook;
- Renaissance instruments: pipe, tabor, crumhorn, recorder, viol, consort, lute, virginals;
- 19th century orchestra: all standard instruments;
- Pop instruments: all standard instruments;
- Synthesiser, mixing desk, remix, overlay, drum machine, amplification.

The names of the composers/performers of the music studied should also be known.

5.4.4 Area of Study 4 -Traditions and Innovation

Starting Point

How composers and performers have used different stylistic and cultural characteristics to forge new styles as exemplified by:

- incorporating selected characteristics of folk music (melodic intervals, dance rhythms) to forge styles with a distinctive national flavour e.g. Vaughan Williams, Smetana, Tchaikovsky;

- borrowing 'exotic' characteristics from the music of other cultures to enrich a personal musical style e.g. Turkish instruments and sounds in late 18th century Vienna, Debussy's interest in *gamelan*, the Beatles' exploration of Indian music and the string quartet;

- ways in which historical and geographical factors have combined to bring together musicians from different cultural backgrounds and the resulting emergence of new distinctive styles: the influence of African and Western musics on jazz; the development of British Asian pop.

Core

Candidates will study the music of three contemporary styles which each have their roots in music of more than one cultural tradition. They should be taught the historical and cultural contexts of the root styles and the factors which caused the styles to have been brought together into a new style. Candidates will develop an understanding of:

- the features of the traditions which have been drawn upon to create the new style;

- the processes of fusing together these features into a new style: the way in which musicians have worked together and the contributions of each root style to the new style;

- the distinctive characteristics of the new style.

The three styles for study are:

- **Bhangra:** originally a Punjabi folk dance which has interacted with Western Popular music traditions to form a distinctive British Asian style of pop;

- **Salsa:** a fusion of Cuban/Puerto Rican music (especially *son*) and American Jazz;

- **Minimalism:** a new style of Western music, based on cyclical structures such as those found in West African drum music and Indonesian *gamelan*, developed by Western composers through different compositional processes, and in particular through the use of ICT.

Links

Area of Study 1: Candidates may apply their understanding of one of these styles to enhance their interpretation and appraisal of it in performance.

Area of Study 2: Teachers may find it helpful to use the melodies and melodic fragments found in pieces within these styles to increase pupils' awareness of how melodies are constructed in different ways. The different types of scale used in these styles provide an opportunity to explore further the ways in which pitches are organised. Minimalism provides an opportunity to focus on melodic shapes, and to develop an understanding of a different way of using pitch.

Area of Study 3: The dance forms from which bhangra and salsa have developed offer opportunities for exploring further types of dance music.

Language for Learning

Candidates should be taught to understand, recognise aurally, and correctly use the following terminology which describes features which arise specifically within the content of this Area of Study:

- Bhangra: *bhangra* and *chaal* dance rhythms, *rag, tal, dhol, sitar, tabla, tanpura*, drone, electric guitar, bass, electronic keyboards, synthesisers.
- Salsa: *son, clave*, cross rhythms, *montuno* and *choro* (chorus), *son* bands; guitar, *tres*, instruments of the Big Band, swing, walking bass, comping.
- Minimalism: polyrhythm, cyclic, layering, phase, sequencing, sampling, editing, multi-tracking and mixing, tape loops.
- The names of composers/performers of the music studied should also be known.
- Renaissance instruments: pipe, tabor, crumhorn, recorder, viol, consort, lute, virginals.
- The names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir).
- 19th century orchestra: all standard instruments.
- Pop instruments: all standard instruments including synthesiser and drum machine.
- Instruments of the big band/jazz band.
- Indian Classical instruments, including *sitar* and *tabla.*
- Indonesian Gamelan orchestra.
- Instruments used in Salsa and Minimalism.

5.4.5 Areas of Study Assessed through Coursework

In Part A of the coursework component **(Integrated Coursework)**, **one** piece of performing and **one** piece of composing are to be based on knowledge and understanding developed in Area of Study 1 (5.4.1 Exploiting the Resource) and, in Part B **(Further Coursework)**, one piece of composing is to be based on the core styles of **either** Area of Study 3 *(Dance Music)* **or** Area of Study 4 *(Traditions and Innovation)*. Therefore, three of the four pieces offered for assessment in coursework **must** be based on learning drawn from the Areas of Study. The remaining performing coursework offers free choice but might also usefully be based on music derived from any of the Areas of Study. Similarly, candidates' learning in their study of Area of Study 2 *(Techniques of Melodic Composition)* may be reflected in some of their composing work and, in the Terminal Task, the candidate's response must be based on this Area of Study.

SECTION D: COURSEWORK

6 Coursework Tasks

6.1 NATURE OF COURSEWORK

Coursework should provide candidates with an opportunity to address all three assessment objectives in order to demonstrate knowledge and understanding, appropriate skills and an ability to evaluate.

The coursework submitted as Parts A and B should reflect the best of the candidate's work in performing, composing and appraising during the whole course and must include coverage of at least **two** Areas of Study (*Exploiting the Resource* and **either** *Dance Music* **or** *Traditions and Innovation*). Candidates will also be able to demonstrate their understanding of techniques defined in Area of Study 2 (*Techniques of Melodic Composition*) in their composition work.

Coursework directly related to an Area of Study gives candidates the opportunity to show understanding in depth.

When setting coursework assignments, teachers should bear in mind the marking criteria set out in section 7.4 and should ensure that the tasks set will enable candidates of all abilities to gain access to the appropriate levels of marks. This will involve setting a range of differentiated tasks for a group of candidates and advising candidates on the suitability of their work. The requirements of the Areas of Study should also be considered.

Coursework must form an integral part of the teaching strategy for the specification. It is expected that the three elements - listening and appraising, performing and composing are taught not as separate elements but in an integrated way. Similarly, the Areas of Study must be central to the course. Coursework tasks in composing should be clearly defined, so that the candidate has a clear perception of what is expected and that it is possible to complete them in the time available. Appraising should become an integrated part of both performing and composing. It should be remembered that Coursework represents 60% of the Scheme of Assessment.

Candidates should be encouraged to use ICT and to appraise its use whenever appropriate.

6.2   PRE MODERATION MONITORING OF COURSEWORK TASKS

Centres should devise their own tasks. It is not necessary to submit these tasks to OCR for approval.

The three **Integrated Coursework** activities (Part A) – **performing, composing and appraising** - and the **Further Coursework** (Part B) can be carried out and assessed at any time during the course. **Performances** must be recorded. **Composing** should be presented in written and/or recorded format. Both compositions must have a clearly defined brief: in the case of Composition 1 (Part A) this will form part of the appraisal process; in Composition 2 (Part B) the brief must be articulated on the Candidate's Intentions Form which will be provided by OCR. **Appraising** can be in written or recorded format and must be an integral part of the process.

Performing (Individual part or piece)

Accompaniments

In an accompanied solo performance, the candidate should have a main or leading part. There can be any number of accompanists, who need not be GCSE candidates. Performing with a pre-recorded backing is acceptable provided that the candidate's part is not consistently doubled and is clearly distinguishable. Performing with a recording **and** doubling the lead line is not acceptable. In cases where the accompaniment consistently doubles the leading line unnecessarily, it may be necessary for the accompanying part(s) to be adapted in order to suit the requirements of the examination.

Use of ICT

Where a candidate musically enhances their live performance of a solo part or piece using technology, credit can be given for that enhancement. Musical enhancement can come in one of three ways:

- effects added during or after the recording of the performance of the piece;
- use of multi-tracking;
- use of a computer/midi/sequencing package.

Centres must take into account the following points when supervising performing activities which involve the use of technology:

- the part to be initially assessed must be performed live;
- full details of the technology used must be provided using the **Use of Technology Form** (which will be provided by OCR).
- the enhancement process must be clearly documented and authenticated by the teacher;
- the candidate must be solely responsible for the enhancement;
- where the outcome differs significantly from the initial live input or where the live input is difficult to identify aurally, a recording of both will be required for assessment.

Performing (Ensemble)

An ensemble must involve the candidate in performing with at least **one other person, live**. Multi-tracked performances (including performance with a backing track) and the use of pre-programmed tracks or automatic accompaniments are acceptable as parts in an ensemble but could inhibit the demonstration of a high level of ensemble skills as these accompaniments could limit the candidate's opportunity to respond. The candidate's part should not be consistently doubled, though it is acceptable that parts come together occasionally.

In cases where the candidate's part may be difficult to identify on the recording, a copy of the music must be sent to the moderator.

Composing

Compositions may be submitted in recorded and/or written form. Where both a written and a recorded version are submitted the assessor should indicate which version represents the true intentions of the candidate.

It is helpful to candidates if their compositions are recorded. It is not necessary for candidates to perform their work - it can be performed by a teacher or other pupils (whether candidates or not) but the performance should not enhance the candidate's work beyond their intention. When the candidate's intention is only implied and the performer(s) are expected to interpret the composition (e.g. by improvising in a section, or by adding accompanimental figures to a chord sequence) credit cannot be given for this.

All compositions which are not in conventional staff notation must be recorded. When such recordings involve others, the performance should take place under the direct supervision of the candidate. The assessor must make clear which aspects of the recording can be identified as attributable directly to the candidate. If other performers are required to interpret graphic symbols and the candidate has not made clear exactly what they mean, credit cannot be given to the candidate for such interpretation.

Arrangements: To be worthy of credit, arrangements must include some creative input. A copy of the initial stimulus (written or recorded) must be submitted with the candidate's work. Transposition and transcription skills cannot be credited.

Joint Compositions: If joint compositions are submitted, only the identifiable input of the candidate can be credited (e.g. a particular section or a melodic line to which others have added harmony and rhythm parts). Joint compositions are not appropriate to the requirements of **Integrated Coursework** (Composition 1) and should not be submitted here. Joint decisions cannot be credited to any one candidate. It must be stressed that joint composition work can disadvantage candidates, and Centres should, therefore, avoid submitting such work if at all possible.

Brief: All compositions must have a clearly defined brief. The brief for Composition 1 is integral to the coursework and is assessed. For Composition 2 the brief should be based on the knowledge and understanding developed in Area of Study 3 or 4. If the brief does not relate to an appropriate Area of Study marks cannot be awarded. If the composition moves significantly away from the Area of Study during the composition process, this will be reflected in the final mark awarded. The brief should be stated on the **Candidate's Intentions Form**. Changes to the brief during the process are acceptable within the confines of the parameters defined by the Areas of Study. For instance, if the candidate sets out to write a *Waltz* for keyboard and changes it to a *Waltz* for trumpet and drum, this change would be acceptable since the *Waltz* aspect (i.e. the link with Area of Study 3) is unchanged. However, if the candidate changes it to a *March* for keyboard, this would not be acceptable as it would have moved away from the content of Area of Study 3. In the latter case, no marks would be available for the extent to which the composition meets the brief.

7   Regulations for Internal Assessment

7.1   SUPERVISION AND AUTHENTICATION OF COURSEWORK

OCR expects teachers to supervise and guide candidates who are undertaking work which is internally assessed (coursework). The degree of teacher guidance in candidates' work will vary according to the kinds of work being undertaken and the needs of the candidate. It should be remembered, however, that candidates are required to reach their own judgements and conclusions.

When supervising internally assessed tasks teachers are expected, **when appropriate**, to:

- assist with suggestions for coursework tasks;
- offer advice to candidates about how best to approach such tasks;
- advise on the practicality or otherwise of tasks or pieces chosen by candidates.

They may also make suggestions as to duration, approach and treatment.

For all internally assessed work, teachers must:

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism;
- be able to supply evidence of their continuing supervision and authenticate all work submitted for assessment;
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Internally assessed work should normally be completed in the course of curriculum time and supervised and marked by the teacher. Some of the work, by its very nature, may, however, be undertaken outside the classroom e.g. preparation, research, practice, some group musical activities. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work.

Authentication of composing

Any material used which is **not** the candidate's own creation must be acknowledged and copies of the original material (scores, recordings, technology) **must** accompany the work sent to the moderator.

Teachers must be vigilant to the problems of plagiarism. It is acceptable to use music of other composers in compositions only if this is acknowledged.

If candidates use the ideas of others and do not declare them, or are found to offer work which is not of their own creation, the candidate may be penalised. It is the duty of the teacher to ensure that work which is of uncertain origin is not submitted.

7.2 PRODUCTION AND PRESENTATION OF INTERNALLY ASSESSED WORK

Candidates must observe certain procedures in the production of internally assessed work:

- any musical materials borrowed from others must be suitably acknowledged;
- arrangements must be accompanied by a copy (recording or score) of the original.

Written work submitted for moderation must be suitably labelled and marked with:

- the Centre name and number;
- the candidate name and number;
- the specification title and code.

Teachers should keep detailed records of each candidate's coursework as it progresses to enable them to complete the relevant sections of the assessment forms prior to submitting the work. Supplementary sheets may be added if necessary.

The following information must be supplied to the moderator by the teacher:

Performing

- title and composer/arranger of all pieces performed;
- name of instrument being played and, in the case of ensemble performance, clear identification of the part assessed. Where the part may not be clearly identifiable throughout the recording, a score should be supplied with the recording;
- justification of the mark awarded, and reference to any affective factors which may not be evident from the recording (e.g. difficulty of key, or problems presented by weaknesses among other members of the ensemble);
- the nature of any electronic equipment used, including full details of automatic facilities;
- the use made by the candidate of any additional technology to enhance the performance.

Composing

- for Composition 2, information about the candidate's brief in relation to Area of Study 3 or 4;
- any starting points or musical ideas which have been given by others;
- any technology used, giving full specification;
- exact detail of the candidate's work, particularly when others are involved in the recorded performance of the composition;
- justification of the mark awarded.

Appraising

- justification of each of the marks awarded;
- information about any help, suggestions or support given by the teacher.

Recordings

One C60 cassette or CD should be used for each candidate's performances. It may also contain recordings of the candidate's compositions and the Terminal Task. The cassette or CD case must be clearly labelled with Centre name and number, candidate name and number. The cassette itself should also carry some means of identification. There should be a clear written indication (either on the inlay card, or on a separate sheet) of where each of the pieces is located on the cassette or CD. There should be no long gaps between pieces, nor extraneous materials on the cassette or CD.

If preferred, the recorded Terminal Task responses of all the Centre's candidates may be submitted on a separate cassette or CD.

7.3   DIFFERENTIATION AND MARKING OF COURSEWORK

Differentiation in coursework is achieved by outcome, with teachers guiding candidates to undertake tasks that provide opportunities to show what they know, understand and can do, so that they score appropriately when the assessment criteria are applied.

The assessment objectives, which indicate in general terms what candidates should achieve, are common to all.

The award of marks must be directly related to the assessment criteria set out in this specification.

Marking should be positive, rewarding achievement rather than penalising shortcomings. It is the quality of the candidate's work that is to be assessed.

The assessment criteria provide the basis for standards of achievement but weighting, moderation and grade awarding decisions will determine the final grade to be awarded.

7.4   MARKING CRITERIA FOR INTERNALLY ASSESSED WORK

The appropriate set of criteria from those given below are to be applied in the assessment of Performing, Composing and Appraising Coursework and for the Terminal Task:

7.4.1   **Performing** (for Performance 1 in Component 1 Integrated Coursework - Part A; and Further Coursework Performance 2 - Part B)

7.4.2   **Composing** (for Composition 1 in Component 1 Integrated Coursework - Part A; and Further Coursework Composition 2 - Part B)

7.4.3   **Appraising** (in Component 1 Integrated Coursework - Part A)

7.4.4   **Terminal Task** (Respond and Communicate - Component 2)

7.4.1 Performing

Assessment Criteria for Performing a Solo Part or Piece

When making their assessment, teachers are reminded that the standard of performing expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should be advised to select pieces that enable them to demonstrate their musicality. It is important to appreciate that it is better to perform a simple piece well than a more difficult piece badly.

The part to be assessed must be allocated a mark out of 10 using the following indicators:

1 - 2 marks	The performance has a little fluency but does not communicate the intended effect of the piece.
3 - 4 marks	The performance has some fluency and uses tempo, dynamics and phrasing appropriately. It attempts to communicate the intention of the piece.
5 - 6 marks	The performance is fluent and demonstrates technical control adequate to the demand of the music. It communicates the intention of the piece with some success.
7 - 8 marks	The performance is confident and fluent and displays good technical control appropriate to the demand of the piece. It has a sense of direction and shape and communicates the intended effect successfully.
9 – 10 marks	The performance demonstrates confidence and fluency with technical control which supports musical expression. The performer provides a convincing and memorable interpretation of the piece.

This initial mark for the performance of the assessed part (maximum 10) is to be added to a mark out of 5 based on the technical difficulty of the part performed:

0 - 1 marks	A simple piece which uses a limited rhythmic and /or melodic range with easy movement between notes, in an easy key
2 – 3 marks	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4 – 5 marks	A more complex piece involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.

Once a mark out of 15 is obtained it should be multiplied by 3 to give a mark out of 45.

The difficulty mark is to be determined by using the descriptors in this specification and not by using the criteria of other examining bodies. Exemplar guidance on the assessment of the level of difficulty on different instruments/voice is given in Appendix B. It is not appropriate for candidates to attempt to play a piece of music which is significantly beyond them in technical difficulty. Marks will be awarded for what is achieved by the candidate, not merely for what is attempted. The difficulty mark should reflect this. In order to ensure that this is clear, difficulty marks will not exceed musicality marks.

Assessment Criteria for Performing an Individual Part in an Ensemble

When making their assessment, teachers are reminded that the standard expected is one that can be met by candidates who have received tuition only in the classroom situation.

The assessment criteria for performing have been designed to give greater weighting to the musicality of the performance than to the difficulty of the part being assessed. Candidates should be advised to select pieces that enable them to demonstrate their musicality. It is important to appreciate that it is better to perform a simple piece well than a more difficult piece badly.

The part assessed is to be allocated a mark out of 10 using the following indicators:

1 - 2 marks	The performance has a little fluency but does not communicate the intended effect of the piece. The ensemble is held together mainly by the other performer(s).
3 - 4 marks	The performance has some fluency and uses tempo, dynamics and phrasing appropriately. It attempts to communicate the intention of the piece. The candidate demonstrates awareness of the other performer(s).
5 - 6 marks	The performance is fluent and demonstrates technical control adequate to the demand of the music. It communicates the intention of the piece with some success. The candidate co-ordinates their part with the other performer(s).
7 -8 marks	The performance is confident and fluent and displays good technical control appropriate to the demand of the piece. It has a sense of direction and shape and communicates the intended effect successfully. The candidate performs with sensitivity to the other part(s), making appropriate adjustments to meet the demands of co-ordination and balance.
9 – 10 marks	The performance demonstrates confidence and fluency with technical control which supports musical expression. The performer provides a convincing and memorable interpretation of the piece. The candidate demonstrates empathy with the other performer(s).

This initial mark for the performance of the assessed part (maximum 10) is to be added to a mark out of 5 based on the technical difficulty of the part performed:

0 - 1 marks	A simple piece which uses a limited rhythmic and /or melodic range with easy movement between notes, in an easy key.
2 – 3 marks	A piece which requires a range of rhythmic and/or melodic change with some technical demands in terms of articulation, phrasing, gradations of dynamics and key.
4 – 5 marks	A more complex piece involving sustained control, with more intricate technical demands in terms of an extended range and control of tempo, dynamics and phrasing.

Once a mark out of 15 is obtained it should be multiplied by 3 to give a mark out of 45.

The difficulty mark is to be determined by using the descriptors in this specification and not by using the criteria of other examining bodies. Exemplar guidance on the assessment of the level of difficulty on different instruments/voice is given in Appendix B. It is not appropriate for candidates to attempt to play a piece of music which is significantly beyond them in technical difficulty. Marks will be awarded for what is achieved by the candidate, not merely for what is attempted. The difficulty mark should reflect this. In order to ensure that this is clear, difficulty marks will not exceed musicality marks.

Credit for the musical use of ICT when performing a solo part or piece

Where a candidate uses technology to enhance musically a live performance of a solo part or piece, credit may be given for the enhancement through the marks awarded for musicality. Enhancement does not affect the difficulty mark. Musical enhancement may apply in one of three ways:

- effects added during or after the recording of the performance of the piece;
- the use of multi-tracking;
- the use of a computer/midi/sequencing package.

The assessment is carried out as follows:

- the 'live' part is first assessed using the criteria for technical difficulty. In multi-tracked performances this part must be clearly identified by the Centre on the assessment form;
- the quality of the whole performance (with added effect, other parts etc) is then assessed using the criteria for musicality;
- the two marks are added together.

Centres must observe the following points when assessing performing which involves the use of technology:

- the part to be assessed must initially be performed live;
- full details of the technology used must be provided using the **Use of Technology Form**;
- the enhancement process must be clearly documented and authenticated by the teacher;
- the candidate must be responsible for the enhancement;
- the only basis for awarding credit is the solo performing criteria in section 7.3.1;
- where the outcome differs significantly from the live input, or where the live input is difficult to identify aurally, a recording of both will be required for assessment.

7.4.2 Composing

Composition 1: candidates are required to compose to their own brief, which will relate to Area of Study 1 *(Exploiting the Resource)*. Each candidate defines their own brief as part of the appraisal process. The quality of the brief will be assessed against the Appraising Criteria (7.4.3).

Composition 2: candidates are required to compose to a brief based:

either on one of the core styles studied in Area of Study 3 *(Dance Music)*

or on one of the core styles studied in Area of Study 4 *(Traditions and Innovation).*

Candidates must specify which style forms the basis of their brief.

Two sets of assessment criteria are to be applied in the assessment of each composition: **Common** (10 marks) and the relevant **Area of Study** (5 marks). Once a mark out of 15 is obtained it should be multiplied by 2 to give a mark out of 30.

Common Criteria

1-2 marks	The piece uses a simple creative idea and has a basic structure. It contains some simple musical devices.
3-4 marks	The piece uses some creative ideas which are restated in a natural progression. It uses appropriate musical devices with some success. The composer works within a simple overall structure.
5-6 marks	The piece has creative ideas that are developed using a range of musical devices. The structure of the piece is well-defined and appropriate to the musical materials.
7-8 marks	The piece contains musical ideas that are extended and developed successfully. The relevant musical conventions and structures are explored and used effectively to create a coherent composition.
9-10 marks	The piece contains imaginative development of musical ideas. It shows consistency and individuality in the way it follows and challenges the conventions on which it is based. Musical devices are combined and manipulated successfully within a well-defined structure. The piece has a strong sense of personal style.

Area of Study 1 (to be used when assessing Composition 1)

1 mark	The piece attempts to use the resource and contains one or two simple features appropriate to the instrument. It relates to the genre in a basic way and attempts to fulfil the brief.
2 marks	The piece uses the resource with an awareness of its capability e.g. working within the correct range and simple instrument-specific techniques. The deployment of resources and the way in which the pieces is constructed and presented are appropriate to the genre and relates to the brief.
3 marks	The piece shows understanding of the resource and either applies this effectively in a simple way or attempts to use a range of techniques with limited success. Understanding of the processes and procedures used in the genre is reflected in the deployment of resources and the way in which the piece is composed and presented. The brief is broadly fulfilled.
4 marks	The piece explores the capability of the resources, e.g. its range and instrument- specific techniques, to good effect. It displays good understanding of the processes and procedures used in the genre in the way the resources are used and interrelate, and in the way in which it is composed and presented. The brief is successfully fulfilled.
5 marks	The piece exploits the resource's potential in a way that supports its musical impact. The composer draws on processes and procedures of the genre to create a piece which, through its individuality, makes a distinct contribution to the repertoire. The brief is successfully fulfilled in a musical way.

Area of Study 3 or 4 (to be used when assessing Composition 2)

1 mark	The piece attempts to model itself on the style defined by the brief, using one or two simple features in a basic way.
2 marks	The piece uses some of the simple features of the style defined by the brief, with a little success.
3 marks	The piece broadly meets the brief, either by using simple stylistic features imaginatively or by using some of the more complex stylistic features with limited success
4 marks	The piece is successful in communicating the characteristics of the style defined by the brief, by effectively combining a range of identifiable features.
5 marks	The piece successfully brings a range of features together to create music which conveys a strong sense of personal style. It fully meets the stylistic intentions defined by the brief.

7.4.3 Appraising

Three sets of criteria are to be applied in the assessment of Appraising within the Integrated Coursework:

Performance Appraisal (10 marks)

Composition Brief (10 marks)

Composition Appraisal (10 marks)

The three marks for Performance Appraisal, Composition Brief and Composition Appraisal are to be added together.

Performance Appraisal

1 - 2 marks	The candidate knows how the instrument is used in the piece, can provide some background information about it and can make a simple comparison with the two other pieces studied. The candidates makes a simple judgment about the effectiveness of their performance in conveying the intention of the composer.
3 - 5 marks	The candidate identifies some of the instrument-specific techniques used in the piece, shows understanding of the way the instrument is used and how this is similar to or different from the two other pieces studied. The candidate makes a judgment on the effectiveness of their performance in terms of technical fluency, and its success in conveying the composer's intentions in relation to the genre.
6 - 8 marks	The candidate recognises how the composer has used the capabilities of the instrument in the piece (through range and performing techniques). Characteristic features of the piece are identified and musical comparisons are drawn with the two other pieces studied. The candidate evaluates the success of their performance in communicating the compositional purpose, referring to specific performance details.
9 - 10 marks	The candidate understands the subtleties of how the composer exploits the potential of the instrument in the piece. The piece is evaluated in the context of its purpose and contribution to the tradition, and features that are both similar to and different from the two other pieces studied are identified. The candidate evaluates the success of the performance in the context of the musical and technical demands of the piece, identifying performance detail that conveys the intentions of the composer.

Composition Brief

1 - 2 marks	There is a simple brief which relates to the instrument and pieces studied.
3 - 5 marks	The brief draws on instrument-specific techniques from the pieces studied and defines a compositional purpose.
6 - 8 marks	The brief demonstrates that the candidate considered the features of the pieces studied and has selected appropriate instrument-specific techniques to use to achieve a specific purpose.
9 - 10 marks	The brief sets out a compositional intention which draws on an understanding of the pieces studied and demonstrates that the candidate has made musical decisions about the instrument-specific techniques that will be used.

Composition Appraisal

1 - 2 marks	The candidate makes a simple judgment about how the composition fulfils the brief and relates it to three other pieces in the same genre.
3 - 5 marks	The candidate judges the effectiveness of the composition in fulfilling its brief and recognises how it is similar to, and different from, three other pieces in the same genre.
6 - 8marks	The candidate evaluates the composition identifying details which relate to the brief as well as features which are similar to three other pieces in the same genre, recognising the impact of these similarities and differences on the overall effect.
9 - 10 marks	The candidate defines the characteristics of the piece that contribute to its success, and relates it to three other pieces in the same genre showing an understanding of the contribution it makes to the repertoire.

7.4.4 Terminal Task (Respond and Communicate)

Two sets of criteria are to be applied in assessment of the Terminal Task:

Responding (10 marks)

Communicating (5 marks)

Responding

1 - 2 marks	The response uses the stimulus and employs simple melodic devices.
3 - 4 marks	The response to the stimulus is simple, the melodic devices used are recognisable and a sense of melodic coherence is created.
5 - 6 marks	The response to the stimulus uses melodic techniques creatively, producing an outcome that has musical coherence.
7 - 8 marks	The response to the stimulus is structured and the melody has recognisable musical development using appropriate devices.
9 - 10 marks	The response to the stimulus employs melodic devices effectively to create a stylish and imaginative piece.

Communicating

When making their assessment, teachers are reminded that the standard of performance expected is one that can be met by candidates who have received tuition only in the classroom situation.

1 mark	The piece is communicated in a way that conveys the basic intended effect with limited accuracy.
2 marks	The piece is communicated in a way that conveys the intention with reasonable accuracy of pitch and rhythm.
3 marks	The piece is communicated successfully with accuracy of pitch and a range of other elements.
4 marks	The piece is communicated in a way that shows good command of the medium used to convey the compositional intention, with accuracy and clarity of the intended style.
5 marks	The piece is communicated effectively in a way that shows the stylistic and expressive intentions of the composer.

7.5   MODERATION

All internally assessed work is marked by the teacher and internally standardised by the Centre. Marks are then submitted to OCR by a specified date, after which moderation takes place in accordance with OCR procedures. The purpose of moderation is to ensure that the standard of the award of marks for internally assessed work is the same for each Centre and that each teacher has applied the standards appropriately across the range of candidates within the Centre.

Component 1 Coursework

- coursework will be internally assessed;

- where there is more than one Centre-based marker, internal standardisation and comparability must be achieved before external moderation can take place;

- external moderation will be by separate sample, submitted in rank order;

- Centres entering up to ten candidates will be require to submit all candidates' work;

- Centres entering more than ten candidates will be required to submit a minimum sample of ten, then on a pro-rata basis of one in every ten candidates thereafter, up to a maximum sample size of twenty;

- the sample will be selected by an OCR appointed moderator from the full range of marks awarded by the Centre.

- the sample of work which is presented to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria defined in 7.4.

7.6 MINIMUM REQUIREMENTS FOR INTERNALLY ASSESSED WORK

There should be clear evidence that work has been attempted and some work produced.

If a candidate submits no work for an internally assessed component, then the candidate should be indicated as being absent from that component on the mark sheets submitted to OCR. If a candidate completes any work at all for an internally assessed component then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

8   Opportunities for Teaching

8.1   ICT

In order to play a full part in modern society, candidates need to be confident and effective users of ICT. Where appropriate, candidates should be given opportunities to use ICT in order to further their study of Music.

The assessment of this course requires candidates to have a clear understanding of the impact of ICT on music. Opportunities to develop such understanding exist within the study of Disco Music (Area of Study 3), British Asian Pop, Minimalism and Salsa (Area of Study 4).

This section offers guidance on opportunities for using ICT during the course. Such opportunities may or may not contribute to the provision of evidence for Key Skills in the use of IT.

ICT Application/Development	Opportunities for Using ICT During the Course
Recording equipment	All aspects of coursework and in the terminal task
MIDI based software packages	Performing and composing in both coursework and the terminal task.
Sound synthesis equipment and software	Performing and composing in both coursework and the terminal task.
Keyboard based software	Performing and composing in both coursework and the terminal task.

8.2   CITIZENSHIP

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship. Parts of this programme of study may be delivered through an appropriate treatment of other subjects.

This section offers guidance on opportunities for developing knowledge, skills and understanding of citizenship issues during the course.

Citizenship Programme of Study	Opportunities for Teaching Citizenship Issues during the Course
The origins of ethnic identities	World music (Areas of Study 2, 3 and 4)
How the economy functions	Recording industry, concerts, promotion, sponsorship (Area of Study 3 and 4)
The rights and responsibilities of consumers	Copyright (Performing and Composing)
Developing skills of participation and responsible action	Collective music making and extra curricular music activities; community music (Performing and Composing in coursework). Opportunities to organise ensemble work, directing compositions and communicating compositional intentions to other performers.

8.3 SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ISSUES

This Specification provides a framework which gives candidates opportunities to extend their understanding of the diverse heritage of music, thus promoting their own spiritual and cultural awareness, understanding and development. This understanding is directed by the specific content of the Areas of Study, e.g. Area of Study 4 *(Traditions and Innovation)* enhances candidates' knowledge of the influence of music on the lives of people around the world, both past and present; it details the role that music plays in establishing and reflecting the changing nature of cultural identity. Area of Study 3 *(Dance Music)* offers opportunities to compare different moral, social and cultural conditions pertaining to specific types of dance. In the appraisals of their own performance and composition, candidates will have to consider the expressive nature of music: in performing the music of others, what the composer's expressive intentions may have been, how these reflect aspects of the spirituality, morality or ethics of the composer, or the social and cultural context of the composer's life and work and how these may be communicated interpretatively.

8.4 HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

OCR has taken account of the 1988 Resolution of the Council of the European Community and the report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments. There are a number of health and safety issues which arise, particularly through the use of technology in its various forms, such as the competent installation of equipment, the use of standard electrical connectors and careful placement of trailing leads.

8.5   THE EUROPEAN DIMENSION

OCR has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen assessments. European examples are required as a particular focus for study of the Western Classical tradition in Area of Study 2 (*Techniques of Melodic Composition*) and as specific examples of dance styles in their contexts in Area of Study 3 (*Dance Music*).   Other examples from European repertoires should be used elsewhere whenever appropriate in the delivery of the subject content.

9   Key Skills

Key Skills are central to successful employment and underpin further success in learning independently. Whilst they are certificated separately, the Key Skills guidance for this qualification has been designed to support the teaching and learning of the content. Opportunities for developing the generic Key Skills of Communication, Application of Number and Information Technology and the Wider Key Skills of Working with Others, Problem Solving and Improving own Learning and Performance may also be developed through the teaching programmes associated with the specification.

The following matrix indicates those Key Skills for which opportunities for at least some coverage of the relevant Key Skills unit exist.

	Communication	Application of Number	IT	Working with Others	Improving Own Learning and Performance	Problem Solving
Level 1	✓	✓	✓	✓	✓	✓
Level 2	✓	✓	✓	✓	✓	✓

Detailed opportunities for generating Key Skills evidence through this specification are posted on the OCR web site. A summary document for Key Skills coordinators showing ways in which opportunities for Key Skills arise within GCSE courses will be published during 2001.

10   Reading List

The following is a list of recommended reading and listening. It is not intended to be exhaustive and some items will undoubtedly be superseded or become unobtainable as publishers refine and update their catalogues. Teachers will need to use their professional judgement in assessing the suitability of the material contained in this list.

GENERAL

The following are suitable as resources for both teachers and candidates.

A Dictionary of Music – Bennett R (CUP, 1995)
Fortissimo – Bennett R (CUP, 1996)
General Musicianship – Bennett R (CUP 1999)

The following are suitable resources for teachers.

Grove's Dictionary of Music and Musicians –Sadie S (Macmillan, 1980)
The Cambridge Music Guide – Sadie S (CUP, 1990)

AREAS OF STUDY

1.   Exploiting the Resource

It is not possible to provide a reading list to cover this vast self-selecting area. Instead, representative selections covering a variety of instruments are listed. Students should be guided by their teachers and should be encouraged to explore internet sources, CD Roms and other sources in addition to the more traditional means.

The Bagpipes – Collinson (Routledge and Kegan Paul, 1975)

The Drum Book – Nicholls (Belafon, 1997)

The Flute – Meylan (Batsford, 1988)

The Horn – Janetsky and Bruchle (Batsford, 1988)

The Oboe and The Bassoon – Joppig (Batsford, 1988)

The Piano – A History – Ehrlich (Clarendon, 1996)

The Trombone – Gregory (Faber, 1973)

The Trumpet – Tarrs (Batsford, 1988)

The Tuba Family – Beven (Faber, 1978)

The Violin and Viola – Nelson (Ernest Benn, 1972)

2. Techniques of Melodic Composition

Composing – A Student's Guide – Binns C (Nelson, 1996)

Form and Design – Bennett R (CUP, 1988)

Harmony, Melody, Composition – Sturman P (CUP, 1995)

Learning to Compose – Howoro J (CUP, 1990)

Sound and Structure – Paynter J (CUP, 1992)

The Composer's Handbook – Cole B (Schott, 1996)

The Form of Music – Cole W (ABRSM, London, 1997)

3. Dance Music

Dolmetsch have a resource centre for early dance: please contact: secretary@dhds.org.uk

Enjoying Early Music Bennett, R. (Longman, 1984)

Every chart-topper tells a story – The Seventies – Davis (Mainstream, 1998)

Historical Dance (the journal of the Dolmetsch Historical Dance Society) may have some useful articles.

Johann Strauss – father and son and their era – Fantel (David and Charles, 1971)

Orchesography by Thoinot Arbeau 1589. Modern edition translated by Mary Stewart Evans (Dover Publications Inc. New York 1948 IBSN 0-486-21745-0).
Details about the social context of dancing through contemporary eyes, as well as instructions on how to perform the dances. Recordings of a selection of these dances are also available (see discography).

Teach yourself Rock and Pop – (Hodder, 1999)

The Art that all other Arts do approve Collins, M., Crumpler, A., Moore, A. - (Teaching aspects of Tudor and Stuart history through Early Dance and its music) with cassettes (Capriol Music, Leominster, 1993).

The Best of Susato for 4-part recorder ensemble. An easy introduction to playing the music, arranged by Alan Lumsden (M1016 for score and set of parts, additional parts available, Peters Edition, London).

The Complete Country Dance Tunes from Playford's Dancing Master (1651) ed. Jeremy Barlow (Faber 1985)

The Guinness Who's Who of 70's music – Larkin (Guinness, 1993)

The Rough Guide to Rock – (Rough Guide, 1999)

The Strauss family – Kemp (Baton, 1985)

The Waltz Emporers – The life and times of the Strauss family – Wechsberg (Weidenfeld and Nicolson, 1973)

The Virgin Encyclopedia of 80's music – Larkin (Virgin, 1997)

Selective Discography

Dances Populaires Francais et Anglais
Selections from the Arbeau collection. (HMA 1901152)

Holborne Pavans Galliards and Almains
A collection from 1599, performed by the Dowland Consort on period instruments.
(BIS-CD-469)

Tielman Susato Danserye
The definitive mid-16th century dance collection performed by the New London Consort with
Philip Pickett.
(L'Oiseau-Lyre 436 131-2)

1588 Music from the time of the Spanish Armada
Good for historical context and includes paired dances performed by the York Waits.
(CD-SDL 373)

4. Traditions and Innovation

American Minimal Music – Mertens (Kahn and Averill, 1980)

Indian Music in Education – Farrell (CUP, 1999)

Indian Music in the West Farrell, G (OUP 1997)

Music Worldwide Sharman, E (CUP 1998)

Salsa Guidebook Mauleon, R (Sher 1993)

Salsa Session - Beck, H/Simonsen, K & Sulsbruck, B Wilhelm Hansen (Copenhagen) Practical
salsa arrangements

Songlines Magazine Vol.1 (Gramophone Publications, 1988), though now out of print, contains
an article on Son

The Latin tinge – the impact of South American music on the US – Roberts (OUP, 1999)

The Rough Guide to World Music Vol. 1 Broughton, S, Ellingham, M & Trillo, R (London:
Rough Guides 1999)

The Rough Guide to World Music Vol. 2 Broughton, S & Ellingham, M (London: Rough Guides
2000)

WOMAD Guides *Music of India, Music of the Carribean; Music of Indonesia; Music of West
Africa* These are currently out of print

Selective Discography

Buena Vista Social Club (World Circuit, 1997) is available as a CD and video, based around
traditional Cuban Music

Rough Guide CDs, specifically *Rough Guides to Cuban Son*, *Salsa, Salsa Dance* and *Bhangra.*

Shakti/John McLaughlin is an example of Indian/Jazz fusions e.g. *Best of Shakti* (Moment, US)

Talvin Singh's album *'OK'* (Island, 1998) is an Asian Underground fusion of Indian classical
and western popular music styles/music technology production techniques (Mercury Music
Prize winner 1999)

The Beatles album *Sgt. Pepper* (1967) includes 'Within You, Without You' - Indian music within western popular styles

Websites

<http://dhol.uv.net/> is a specialist site for Bhangra run by Johnny Dhalsi (former member of Alaap)

<http://www.knockonwood.co.uk/> is an excellent website for World Music material

http://www.worldmusic.net/

11 Arrangements for Candidates with Special Needs

For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Inter-Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*.

In such cases, advice should be sought from the OCR Special Requirements team (tel 01223 552505) as early as possible during the course.

12 Support and In-Service Training for Teachers

To support teachers using this specification, OCR will make the following materials and services available:

- a full programme of In-Service training meetings arranged by the Training and Customer Support Division (telephone 01223 552950);

- specimen question papers and mark schemes, available from the Publications Department (telephone 0870 8706622, fax 0870 8706621);

- past question papers and mark schemes, available from the Publications Department (telephone 0870 8706622, fax 0870 8706621);

- coursework guidance materials;

- examples of marked work;

- written advice on coursework proposals;

- a report on the examination, compiled by senior examining personnel, after each examination session;

- individual feedback to each Centre on the moderation of internally assessed work.

Appendix A   Language for Learning: Summary List

This Appendix contains is in two sections:

1. General musical terms
2. Terms specific to Areas of Study

1.   GENERAL MUSICAL TERMS

This is a list of **General musical terms** which pervade all components and Areas of Study. These terms are intended to support the whole specification and to provide a near-exhaustive glossary of the musical terminology with which candidates need to be familiar.

Dynamics:

Dynamics: fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo, diminuendo, subito, accent, sforzando, silence.

Melody and Harmony:

Harmony: tonic, dominant, harmonic rhythm, major/minor chords, cadences (perfect, plagal, interrupted and imperfect).

Melody: step and leap, ornamentation, sequence, repetition, modulation, motivic/melodic development, improvised.

Notation:

Notation: Treble and bass clef, notation of rhythm, key signatures (normally up to 4 sharps and flats), common signs and symbols, common performing directions (see Tempo)

Rhythm, Duration and Metre:

Rhythm and duration: simple and compound rhythms, note values, triplet, pulse, beat, dotted rhythm.

Metre: simple duple, simple triple, simple quadruple, compound duple, regular, irregular, free, syncopation, off beat, cross rhythm, swing rhythm.

Structure:

Structure: binary, ternary, rondo, theme and variation, strophic, call and response, 12 bar blues, ostinato/riff, introduction, coda, verse and chorus, middle eight, interlude.

Tempo:

Tempo: adagio, largo, andante, moderato, allegro, vivace, presto, accelerando, rallentando (ritenuto). allargando, rubato, pause.

Texture and articulation:

Texture and articulation: legato, staccato, tremolo, counterpoint, polyphonic, homophonic, solo, unison, doubling, 2/3/4 part, tutti, melody and accompaniment, counter melody, descant, contrapuntal, imitation.

Timbre (instruments and voices):

Vocal Music: treble, soprano, contralto, tenor, bass, baritone, falsetto.

Acoustic Instruments: common instruments of the following families: brass, woodwind, string, percussion.

Keyboard: organ, pianoforte, electronic keyboard/piano, harpsichord.

Other Instruments: Electric instruments used in popular music, sampler, synthesiser, sequencer, drum machine.

Instrumental and Vocal Ensembles: choir, chorus, backing vocals, orchestra, chamber orchestra, string orchestra, brass band/ensemble, military/wind band, dance band, big/jazz band, common chamber ensembles (e.g. continuo), rock band.

Tonality and Pitch, including scales, modes and intervals:

Tonality: atonal, bitonal and tonalities implied by the scales listed below.

Scales: major, minor, whole-tone, pentatonic, raga, mode (modal), tone row, blues, chromatic.

Intervals: Pitch names, sharp, flat, natural, unison, octave, intervals within an octave, range, register, step and leap, dissonant, consonant,

2.   TERMS SPECIFIC TO AREAS OF STUDY

Area of Study 1: Exploiting the Resource

Range, compass, timbre, articulation and words associated with techniques specific to the instrument (e.g. arco, double-tonguing, rim shot, fill).

The names of the composers of the music studied should also be known.

Area of Study 2: Techniques of Melodic Composition

- Plainchant, *rag*, folksong, serialism, blues;
- Scales: mode (modal), pentatonic, major, minor, *raga*, tone-row, whole-tone, blue-note, microtone;
- Phrase/phrasing: anacrusis, answering phrase, question and answer, perfect, plagal, interrupted and imperfect cadences;
- Modulation: tonic, dominant, relative minor/major;
- Forms: binary, ternary, rondo, variation, the convention of describing melodic structures such as AABA, AABC, ABAC, *da capo*, *coda*, verse, chorus;
- Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, octave, unison, tone, semitone;
- Devices: repetition, inversion, ascending/descending sequence, motive, retrograde, imitation;
- Ornamentation: passing-note, trill, turn, grace-note.

It is expected that, through this, candidates will become familiar with the use of words associated with the resources used in the musical examples they study and that, as a minimum, candidates will be familiar with:

- the names of different types of voice (soprano, contralto, tenor, bass);
- the names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir);
- the names of other resources commonly used in the styles defined in the Starting Point (*sitar* and *tabla*, jazz band).

The names of the composers of the music studied should also be known.

Area of Study 3: Dance Music

- Rhythm values: (¼ beat to 4 beat), dotted notes, syncopation;

- Metre: simple time in 2, 3 and 4, compound time in 2;

- Pulse, accent, *sforzando*, *accelerando, ritenuto, rubato*;

- Harmony: tonic, dominant, harmonic rhythm;

- Middle eight; divisions; variations; ornamentation, *portamento*, *pizzicato*, hook;

- Renaissance instruments: pipe, tabor, crumhorn, recorder, viol, consort, lute, virginals;

- 19th century orchestra: all standard instruments;

- Pop instruments: all standard instruments;

- Synthesiser, mixing desk, remix, overlay, drum machine, amplification.

The names of the composers/performers of the music studied should also be known.

Area of Study 4: Traditions and Innovation

Bhangra: *bhangra* and *chaal* dance rhythms, *rag, tal, dhol, sitar, tabla, tanpura*, drone, electric guitar, bass, electronic keyboards, synthesisers.

Salsa: *son, clave*, cross rhythms, *montuno* and *choro* (chorus), *son* bands; guitar, *tres*, instruments of the Big Band, swing, walking bass, comping.

Minimalism: polyrhythm, cyclic, layering, phase, sequencing, sampling, editing, multi-tracking and mixing, tape loops.

The names of composers/performers of the music studied should also be known.

Instruments

Renaissance instruments: pipe, tabor, crumhorn, recorder, viol, consort, lute, virginals.

The names of typical Baroque and Classical ensembles and their characteristic features (orchestra, string quartet, continuo, choir).

19th century orchestra: all standard instruments.

Pop instruments: all standard instruments including synthesiser and drum machine.

Instruments of the big band/jazz band.

Indian Classical instruments, including *sitar* and *tabla.*

Indonesian Gamelan orchestra.

Instruments used in Salsa and Minimalism.

Appendix B   Difficulty Marks for Performance

Difficulty Marks for Groups of Instruments

When making their assessment, teachers are reminded that the standard expected is one that can be achieved by candidates who have received tuition only in the classroom situation.

Advice is given on the choice of difficulty marks for specific groups of instruments. These are listed below, but are only intended as a guide.

Electronic keyboard	Strings
Tuned percussion	Woodwind and recorders
Untuned percussion	Brass
Guitar - chord style	Voice
Guitar - classical	Piano and organ

The level of difficulty requirements of a part assessed in the 0 - 1 mark band is given for each group of instruments, followed by an indication of what is required to build on that level of difficulty. An example of what might be required for the higher mark band is also provided.

These descriptors all refer to solo parts or pieces. In an ensemble, the relationship between the assessed part and the other parts must also be considered when determining the level of difficulty of the candidate's part. Terms such as 'easy key', 'easy leaps', etc. are specific to the instrument being assessed. It is not always possible to give comparable examples of 'easy keys' for all groups of instruments as these may vary for instruments within that group.

The following points should be noted when determining the difficulty mark for a particular part or piece:

- a part that clearly fulfils the descriptor for one instrument may be easier or more difficult when performed on a different instrument. This could be because of key, range, types of leaps etc;

- different arrangements of many popular pieces are available, each with its own specific degree of difficulty;

- some candidates may wish to perform a section of a piece, not the entire piece. In such cases, Centres should judge the difficulty of the section(s) submitted;

- in many solo pieces, the nature of the accompaniment may have a bearing on the difficulty of the candidate's part; this should be taken into account when deciding on the appropriate difficulty mark;

- in ensemble pieces, the inclusion/exclusion of other parts can affect the difficulty of the assessed part. It is important therefore that each performance submitted should be judged on the technical requirements of the particular submission presented.

Electronic keyboard

An example of a 0 - 1 mark band: a part in an easy key, with a melody using step movement, with easy leaps, and minimal changes in hand position; melody using mainly pulse notes, with perhaps a little easy quicker movement*;* basic chord changes - e.g. one per bar, using easy single finger chords. The part has a simple structure and requires a basic command of the technology. The style is simple in its demands. In an ensemble, the assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult melody in range and/or leaps
- Duration: rhythmically more difficult; use of staccato/legato; quicker chord changes
- Tempo: more difficult tempo; requiring more control and/or dexterity
- Timbre: good use/control of sound bank
- Texture: harmony in the right hand; more complex chords; fingered chords
- Structure: the addition of contrasting sections or new demands; phrasing; use of fill-ins; increased difficulty in relation to any other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. D major, G minor, with a wider range of notes and changes in hand position; some syncopated rhythms in the right hand; quicker chord changes and a wider range of chords; challenges posed by the speed of the part; use of harmony in the right hand; a mastery of the technology is required.

Tuned percussion

An example of the 0 - 1 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range; melody using mainly pulse notes, with perhaps a little easy quicker movement; perhaps a simple second part moving slowly; basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. In ensemble, the assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult melody in range and/or leaps
- Duration: rhythmically more difficult; use of tremolando
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: use of tempo requiring more control and/or dexterity
- Timbre: use of the different timbres available from the instrument.
- Texture: addition of a more demanding second part with some complexity
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. D major, G minor with a wider range of notes and leaps; some syncopated or dotted rhythms; dynamic contrast required, showing good control and use of both beaters; agility of beaters to manage the speed of the part; use of harmony and tremolando.

Untuned Percussion

An example of the 0 - 1 mark band: rhythm using crotchets and quavers, with perhaps some easy dotted rhythms, or simple compound time. Where the instrument requires the use of more than one sound source e.g. congas, the complexity of the relationship between the two or more sounds must be considered. Where the genre of the instrument includes repetition of a pattern, e.g. drum kit, this will need to be considered. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Duration: rhythmically more difficult; use of rolls; use of flams etc
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: use of tempo requiring more control and/or dexterity
- Timbre: use of the different timbres available from the instrument
- Texture: the number of sound sources used and consideration of their complexity
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to any other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part requiring rhythmical dexterity; perhaps more dotted rhythms, and some syncopation; good use of dynamic contrast through effective control of drumsticks; contrasting sections perhaps including an improvisatory section.

Guitar - chords style

An example of the 0 - 1 mark band: a part in an easy key. Chords mainly primary, with some easy secondary, and no changes in position. Chord changes mainly minims and semibreves, with perhaps a little easy crotchet change. Strumming in a simple style. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult chords
- Duration: more frequent chord changes; more complicated rhythm
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: use of tempo requiring more control and/or dexterity
- Timbre: use of the different timbres available from the instrument
- Texture: density of the chords; more intricate strumming
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. D major, G minor, with a wider range of chords (with notes other than the basic triads), requiring left hand dexterity; chord changes more rapid and complex; a more than basic right hand technique:

Guitar – classical

An example of the 0 - 1 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range. No position work and melody using mainly pulse notes, with perhaps a little easy quaver movement. Perhaps polyphonic, occasionally with the second part moving slowly. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult in range and/or leaps; some position work
- Duration: rhythmically more difficult
- Dynamics: dynamic contrasts, including gradations in volume
- Tempo: use of tempo requiring more control and/or dexterity
- Timbre: use of the different timbres available from the instrument
- Texture: addition of polyphony and/or homophony and consideration of its complexity
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. G minor, with a wider range of notes; with changes in hand positions, and with leaps; dynamic contrast is required; the addition of a second part and chords; use of more complicated groupings of notes.

Strings

An example of the 0 - 1 mark band: a part in an easy key with a melody using step movement with easy leaps across adjacent strings and a limited range. There is only 1st position work and the melody uses mainly pulse notes with perhaps a little easy quicker movement. Basic in its use of dynamics and tempo and requiring elementary bowing technique and/or pizzicato. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult in range and/or leaps; some position work
- Duration: rhythmically more difficult; use of staccato/legato
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: requiring greater bow control to sustain a slower pace or to articulate a faster moving part
- Timbre: use of the different timbres available from the instrument
- Texture: addition of simple double stopping
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. F major, C minor, with a wider range of notes, leaps and changes in hand position; some dotted rhythms; use of dynamic contrast; good bow control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in both left hand and in bowing technique.

Brass

An example of the 0 - 1 mark band: a part in an easy key, with a melody using step movement and easy leaps, with the same valve or slide position, and a limited range. Melody using mainly pulse notes, with perhaps a little easy quicker movement, in a way that makes minimal demands in terms of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult in range and/or leaps requiring greater embouchure control

- Duration: rhythmically more difficult; use of staccato, tonguing and slurring

- Dynamics: dynamic contrasts including gradations in volume

- Tempo: requiring greater breath control to sustain a slower pace or the dexterity to articulate a faster moving part

- Timbre: expressive control of the sound across the range of the instrument; use of different timbres available from the instrument

- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts

- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key, with a wider range of notes, and more difficult leaps; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in fingering and in embouchure/breath control.

Woodwind and recorders

An example of the 0 - 1 mark band: a part in an easy key, with a melody using step movement, with easy leaps and a limited range. For the clarinet, the melody would not be across the break and, for recorders, there would not be any pinched notes. Melody using mainly pulse notes, with perhaps a little easy quicker movement in a way which makes minimal demands in terms of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult in range and/or leaps and technical control
- Duration: rhythmically more difficult; use of staccato, tonguing and slurring
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: requiring greater breath and embouchure control to sustain a slower pace or the technical dexterity to articulate a faster moving part
- Timbre: use of different timbres available from the instrument; expressive control of the sounds across the registers of the instrument
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key, with a wider range of notes, and more difficult leaps; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part, and subsequent dexterity required in fingering and in embouchure/ breath control.

Voice

An example of the 0 - 1 mark band: a part with a melody using a limited range, step movement, with easy leaps. Melody using mainly pulse notes, with perhaps a little easy quicker movement, in a way that makes minimal demands of breath control. Basic in its use of dynamics and tempo. The part has a simple structure. The assessed part fits easily with any other parts. The style is simple in its demands. The accompaniment supports the voice without consistently doubling the voice part.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: more difficult melody in terms of range and/or leaps
- Duration: rhythmically more difficult; increased demands in terms of diction
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: greater breath control to sustain a slower pace, or the technical dexterity to articulate a faster moving part
- Timbre: some expressive control of the sounds across the vocal range
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts e.g. lack of support from any accompaniment present
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part with a wider range of notes, and some leaps, resulting in challenges in pitching and intonation; some dotted rhythms; use of dynamic contrast; good breath control to sustain and phrase a slow moving melody, or challenges posed by the speed of the part and therefore requiring vocal dexterity.

Piano and organ

An example of the 0 - 1 mark band: a part in an easy key, with a melody using step movement, with easy leaps and minimal changes in hand position. Melody using mainly pulse notes, with perhaps a little easy quicker movement. Little independent movement of hands and/or the left hand moves steadily. For organ, no use of pedals. Basic in its use of dynamics and tempo. The part has a simple structure. The style is simple in its demands. The assessed part fits easily with any other parts.

To achieve a higher mark, the part would require one or more of the following in addition to the above:

- Pitch: a more difficult key; more difficult melody in range and/or leaps
- Duration: rhythmically more difficult; use of staccato/legato
- Dynamics: dynamic contrasts including gradations in volume
- Tempo: use of tempo requiring more control and/or dexterity
- Timbre: registration (organ); sensitivity of touch; use of pedal(s) (piano)
- Texture: addition of polyphony and/or homophony and consideration of its complexity e.g. independence of hands and/or feet
- Structure: the addition of contrasting sections or new demands; phrasing; increased difficulty in relation to other parts
- Style: more complex in its requirements.

An example of the 4 - 5 mark band: a part in a more difficult key e.g. B flat major, B minor, with a wider range of notes, and more difficult leaps; some changes in hand position; use of dynamic contrast; some simple independence of parts; challenges posed by the speed of the part.