

**GCSE MUSIC**

**1919**

**TEACHER SUPPORT: COURSEWORK GUIDANCE**



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# 1 Introduction

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These materials are designed to support the teaching of GCSE Music (OCR specification 1919). They are divided into five sections:

- guidance notes on the content of the specification;
- assessment arrangements;
- planning advice;
- assessment materials – examples of assessed work;
- assessment forms.

Revisions have been made in line with the second edition of the specification, for first teaching from September 2006. All changes are sidelined.

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## 2 Guidance Notes on the Content of the Specification

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### 2.1 THE NEW SPECIFICATION

The new OCR GCSE music specification has been written to meet the requirements of the revised QCA subject criteria. The essential changes are:

- a more clearly defined content detailed in four Areas of Study;
- some integration of the interrelated activities of performing, composing and appraising;
- the requirement for students to demonstrate understanding of the impact of ICT on music;
- a change to the assessment focus for performing, with an increased emphasis on quality.

In developing the specification, OCR has also been careful to ensure that it provides a clearer progression route from Key Stage 3 work. National initiatives in developing a framework for instrumental teaching have also been taken into account in the development of Area of Study 1 (Exploiting the Resource).

For the purpose of this document, the word *instrument* will be used to refer to *instrument or voice*.

This part of the materials considers in more detail the content of the Areas of Study which define the body of knowledge and understanding which must be taught.

### 2.2 THE FOUR AREAS OF STUDY

The four Areas of Study provide for a balanced programme of work that will enable students to develop their performing, composing and appraising skills across a defined content.

The Areas of Study are set out in a common format:

#### **Starting Point**

The Starting Points define the broad areas of knowledge, which provide the background for the study. They will enable teachers to design introductory units of work which build on the types of experiences and understanding developed in Key Stage Three. The Starting Points also lay a foundation of understanding in preparation for more detailed study which will follow. Teachers may find that some of the areas defined in the Starting Points have already been covered in their Key Stage 3 curriculum and will therefore be able to revisit them and place them in the specific context of the Area of Study. The Starting Points do not just require superficial study: contextual understanding and understanding of compositional processes are defined within them.

Students' understanding of the Starting Points for Area of Study 1 will inform their performance, composition and appraisal.

Students' understanding of the Starting Points for Areas of Study 2, 3 and 4 will be assessed in the listening Examination.

When designing the curriculum, teachers should therefore use the Starting Points to lead into the Areas of Study, before continuing with the detail of the core.

## Core

The Core of each Area of Study defines the in-depth knowledge required. It moves beyond the less detailed, wider knowledge of the Starting Points, and focuses on a more limited range of content, in much greater depth. Teachers should plan for the study of a small representative range of pieces in some detail in order to develop and consolidate the understanding required.

Candidates' understanding of the Core for Area of Study 1 will inform their performance and composition, and will be specifically assessed in their appraisals.

Candidates' understanding of the Core for Areas of Study 2, 3 and 4 will be assessed in the listening Examination.

Through composing and appraising, students will demonstrate their knowledge in a practical way by:

- composing a piece for their instrument (Area of Study 1) and making their understanding of the Core explicit through the appraisal process;
- undertaking a Terminal Task based on their understanding of Area of Study 2;
- modelling a composition on a style defined in the Core of either Area of Study 3 or 4.

## Links

Although teachers will define the main focus and content of lessons in relation to one specific Area of Study, the OCR Areas of Study are not totally independent of each other. The links section suggests ways in which understanding gained in one Area of Study can support learning in another.

An Examination of the possible links will help teachers to decide in which order to tackle the Areas of Study. Whilst there is no "best order" in which to deliver the specification, it is suggested that:

- the starting points should lead straight into the Area of Study;
- work within 1 should be ongoing throughout the course;
- Area of Study 2 should be taught before Areas of Study 3 and 4.

It is likely that students will be working on Area of Study 1 independently, and therefore teachers should encourage them to recognise links between this work and that of other Areas of Study.

One possible model for planning the course is provided on page 32 of this guidance.

It is expected that understanding gained from the Areas of Study will improve standards of performing and composing. For instance:

- a study of the instrument (AoS 1) will enhance the quality of students' performance on it;
- a study of melody (AoS 2) will enable students to articulate melodies more effectively in composition, and in some cases in performance also.

## **Language for Learning**

In each Area of Study there are a defined number of specific terms with which students should be familiar. This is in addition to general musical terms that are also defined in Appendix A of the specification. In the listening Examination and in their appraisal, candidates will be expected to recognise and use these terms. Teachers should embed into their teaching, strategies for learning the necessary vocabulary in a way that enables candidates to recognise and use it in their assessed responses.



## 2.3 AREA OF STUDY 1 – EXPLOITING THE RESOURCE

This Area of Study allows students to develop an understanding of their instrument. They are required to demonstrate their understanding through the composition of a piece, and by appraising their work. It is set out on pages 21 and 22 of the specification.

This Area of Study brings together the interrelated musical activities of performing, composing and appraising. Work on this Area of Study should be ongoing throughout the course. It enables independent learning, and opens up opportunities to work with instrumental teachers.

### Starting Point

Students are required to develop broad background knowledge of their chosen instrument. They will be required to demonstrate that knowledge by composing music appropriate to their instrument and by appraising their composition in the context of the capabilities of the instrument. In addition to more traditional resources, the Internet and computer software packages can be used by students to gather information.

It would be acceptable for a student to study performance using ICT as the Area of Study. For many students, this would open up a wealth of opportunities for in-depth study of contemporary approaches to performance. The assessment of the performance must nevertheless be based upon the guidance for assessment using ICT as set out on page 38 of the specification. The performance must therefore have a live input and this forms the basis for the assessment.

Some teachers have devised simple question sheets that enable students to gather and organise information about their chosen instrument. An example is provided on page 33 of this guidance.

There is a danger that, because of the ease of accessing information, students will gather a large quantity of irrelevant information that is of no use to them. Teachers should remember that it is the use of the students knowledge in the composition and appraisal that will be assessed in the Examination. It is suggested that written information is used as a means to an end, not an end in itself. For instance, students might each prepare a short presentation for others in the group, or for younger students either in the school or in partner schools. This could include the preparation and presentation of a piece to others, illustrating specific aspects of the instrument, and the incorporation of some improvisation of ideas and phrases to illustrate a particular technique. This would lay the foundation for a more extended composition.

### Core

Working within a specific genre, students select three pieces for an in-depth study. The selection of the genre will be critical in determining the potential depth of study. For a more able student, if the genre is very broad it may not be possible to focus on the detail that would be possible in a more sharply focused genre. The selection of three pieces for more detailed study will need to be planned with individual students' aptitudes in mind. If the three pieces are very similar, it may not be possible to make the comparisons required for the study.

Whilst in some cases it will be beneficial to do so, it is not necessary for students to perform more than one of the pieces selected.

The selection of the three pieces may best be left until later in the course when it is becoming clear what performing level the students are going to reach. Early selection may encourage students to practice the same piece for overlong.

In selecting the pieces for study it is important to keep in mind:

- the requirements of the core of the Area of Study;
- the assessment criteria: in particular those for appraisal;
- the student's potential as a composer since the composition brief is developed from the study of the three pieces.

In order to access high marks in the appraisal, it is important that the choice of genre and pieces provides the opportunity for students to study:

- contextual backgrounds of pieces;
- processes and purposes of composition;
- performance practice;
- the influence of audience and social expectations of the music;
- the relationship between performers (ensemble pieces).

For less able students, pieces with more easily identifiable similarities and differences will be appropriate. For weaker performers who are able to appraise at the higher levels, it may be possible to select, within a genre, a simple piece to perform, and two more complex pieces that would enable greater comparison.

Some examples of repertoire are provided below:

<b>Instrument</b>	<b>Genre</b>	<b>Pieces</b>
Voice	Music for stage	<ol style="list-style-type: none"> <li>1. An operatic aria e.g. <i>Love is like a bird</i> (Bizet) <i>One fine day</i> or <i>Nessun Dorma</i> (Puccini)</li> <li>2. Any Rodgers and Hammerstein number</li> <li>3. Any contemporary number e.g. Lloyd Webber</li> </ol>
Voice	Vocal duets	<ol style="list-style-type: none"> <li>1. <i>Flower duet</i> (Delibes)</li> <li>2. <i>One hand one heart</i> (Bernstein)</li> <li>3. <i>I know him so well</i> (Ulveus)</li> </ol>
Voice or piano	Solo song with piano	<ol style="list-style-type: none"> <li>1. A Schubert song</li> <li>2. A Gershwin Song</li> <li>3. <i>Bohemian Rhapsody</i> (Queen)</li> </ol>
Piano	The Prelude	<ol style="list-style-type: none"> <li>1. Bach: <i>Prelude in C</i></li> <li>2. Chopin: <i>Prelude in A</i></li> <li>3. Scriabin: <i>Prelude</i></li> </ol>
Bassoon	Sonatas	<ol style="list-style-type: none"> <li>1. Galliard: <i>Sonata no 6</i></li> <li>2. Mozart: <i>Sonata in Bb</i></li> <li>3. Hindemith: <i>Sonata</i></li> </ol>
Recorder	Dance pieces	<ol style="list-style-type: none"> <li>1. Purcell: <i>Rondeau</i></li> <li>2. Joplin: <i>Ragtime arrangement</i></li> <li>3. Bonsor: <i>Tango</i></li> </ol>
Electronic Keyboard	Melodies with conjunct movement	<ol style="list-style-type: none"> <li>1. <i>Only You</i></li> <li>2. <i>The Wonder of You</i></li> <li>3. <i>The Dream</i></li> </ol>
Rock Guitar	Lead solos	<ol style="list-style-type: none"> <li>1. Any three contrasting pieces with Lead solos e.g. Oasis, Genesis, Nirvana</li> </ol>

Other approaches might include:

- pieces for an instrument based on a chord progression (e.g. keyboard pieces based on “the four chord trick”, or pieces based on the 12 bar blues);
- string pieces in first position;
- clarinet music written below the break;
- pieces arranged for the instrument;
- pieces for the instrument inspired by folk music;
- pieces selected across time;
- pieces exploring the expressive qualities of the instrument;

- three pieces for the instrument: one unaccompanied, one accompanied and one in ensemble – this would enable an exploration of the different ways the instrument is used, and provide the opportunity for a composition to be created without the hurdle of having to write an accompaniment;
- different uses of the instrument with ICT.

It is essential that there is some sort of link between the pieces in addition to them being written for the same instrument. It is the nature of the link that will determine whether students can explore aspects of the use of their instrument in depth.

## **Links**

The potential to make links will be determined by the nature of the chosen instrument. It is possible that students can capitalise on their knowledge of their instrument in their second composition. For instance a keyboard player might, for their second composition, compose a waltz for keyboard, or a trumpeter might compose a piece using characteristic rhythms of Salsa featuring the trumpet.

## **Language for Learning**

In addition to the generic terms listed, each instrument will generate its own specific language based on the techniques it uses. Students will have the opportunity to use the language learned in their appraisal. It is very important that the learning of words associated with an instrument and its techniques is not seen as a means to an end. It is not necessary for students to learn a long list of terminology that is not relevant to the work that they are doing. The learning of specialised vocabulary should be seen as helpful to students in their practical work and appraisal. Students should know by name the techniques that are used in the three pieces studied.

## 2.4 AREA OF STUDY 2 – TECHNIQUES OF MELODIC COMPOSITION

This Area of Study enables students to develop knowledge and understanding of how melodies are composed. It is set out on pages 23 and 24 of the specification.

### Starting Point

The five areas listed have been chosen because they provide a range of types of melodic composition that have evolved in different ways. The processes of composition and the contexts and purposes for which they are composed have a bearing on the nature of the music and should be studied. It is anticipated that some of the Starting Points will be styles which students will have encountered in Key Stage 3.

Each of the five areas could form the basis for a short unit of work. The fifth area (twentieth century innovations) could be expanded into a sequence of short units, and teachers would be advised in their planning to allow more time for this area.

Whilst the focus for each area is the type of scale used, the compositional processes and contexts of the music should also be studied. More able students could undertake independent research and present findings to the group. Some of the styles will lend themselves to simple compositional exercises. Teachers may consider providing extension activities within a Key Stage 3 unit, which those intending to continue into Key Stage 4 could undertake, thus making a link between Key Stages.

The body of knowledge defined here may be assessed in the listening Examination.

### Core

The first sentence refers to both aural perception and musical knowledge. It defines a significant body of aural acuity. It is important that teachers are fully familiar with the content of this Area of Study. This content will be overtly assessed through the listening paper, and the terminal task. Students will be expected to identify techniques, and use such techniques in their composition. The stimuli for the will lend themselves to composing a conventional melody.

The techniques of melody writing that students will be required to know, use and recognise aurally are listed as bullet points on page 23 of the specification, and defined in more detail in the Language for Learning section. For instance, an understanding of modulation is defined in bullet point one, and the three modulations which students should be taught to understand, recognise and use are defined in bullet point four of the Language for Learning section. In this way content is clearly defined.

It is intended that teachers should select a range of vocal and instrumental pieces from the Baroque and Classical eras for detailed study. This will enable teachers to draw on well-known repertoire and may also open up opportunities for trips to concerts. In defining the repertoire during the planning process, it is important that the pieces studied enable the content of the Area of Study to be covered.

Students will be required to demonstrate their practical application of the knowledge gained from their study in the Terminal Task. It will therefore be necessary for students to be provided with appropriate tools for communicating a melody. This could be done through the use of their instrument, if it is a melodic one, use of ICT, or notation. When planning the course, teachers should build in frequent opportunities for students to explore the devices they are studying in a compositional context.

## **Links**

This Area of Study lays firm foundations for composing. For this reason it is suggested that it is dealt with early on in the course. The techniques learned can then be used and identified in activities related to all other Areas of Study.

## **Language for Learning**

This makes explicit the techniques that should be known and used. Aural recognition of any of the concepts listed may be tested. The list defines the limits of what may be tested. For instance, whilst it is expected that candidates will be able to identify intervals up to an octave, they will not be expected to differentiate between major and minor intervals.

Many of the general musical terms listed on pages 53 and 54 of the specification can be taught through this Area of Study.

In selecting the music for study, it is anticipated that the names of some of the major Baroque and Classical composers should be known. Candidates will not be required, for instance, to be able to differentiate between the music of Bach and Handel, but may be asked to name a composer from the period in which an extract of music was written.

Some of the language listed does not relate specifically to melodies (e.g. tabla and imitation). It is expected that in studying the contexts of the specified types of melody, these words will become known. It is important that melody writing should not be studied in isolation.

## 2.5 AREA OF STUDY 3 – DANCE MUSIC

This Area of Study enables students to study a type of music across time. It is set out on pages 25 and 26 of the specification.

### Starting Point

The Starting Points offer students the opportunity to explore a wide range of dance types and to investigate the different purposes of dance music. They will provide the opportunity for teachers to make links between music and another art form, as well as placing music in its historical context. The six areas defined will enable teachers to draw on a range of repertoire, some of which may have been covered in previous Key Stages. As well as becoming familiar with different dance styles, teachers should place due emphasis on the function of the dance, and how the dance form is dependent upon other factors such as purpose, occasion and audience. Each of the six dance types could form the basis of a short unit of work.

The body of knowledge defined here may be assessed in the listening Examination.

### Core

Three specific dance forms should be studied in depth. As with the Starting Points, each dance form needs to be placed in its historical context, and studied in relation to its purpose. Students should be taught why such things as tempo, rhythm, instrumentation, volume, phrase lengths are used in the way that they are. It would be useful for students to learn about the body movements, or steps for the dances to assist their understanding. Comparisons should be drawn between the dance forms from each of the three periods, and the reasons for the differences. The Pavan and Galliard will also provide opportunities for candidates to recognise and explore the relationships between two dances of the same period.

This Area of Study will allow for an aural focus on rhythm and metre, since these are strong features of dance. This will complement the focus in Area of Study 2 on melody. Aural acuity can therefore be developed in the context of the genre rather than in isolation.

An interesting aspect of this study is the development of the dance form beyond its original purpose, and for all three types, there is a range of repertoire that can be drawn upon.

The knowledge and understanding defined in this Area of Study will be assessed in the listening Examination. Students can also submit a composition based on one of the three dance styles. Such compositional tasks are accessible to all ability levels. Examples to illustrate this are provided in the table below:

	<b>Pavan and Galliard</b>	<b>Waltz</b>	<b>Disco Dance</b>
<b>Lower Level</b>	A modal melody over a drone with characteristic rhythms of the Pavan, using a keyboard sound.	A waltz played on the keyboard with a melody in three time over a simple preset chordal pattern.	A layered piece of dance music created using music software which contains samples, such as Dance eJay.
<b>Intermediate Level</b>	A Pavan and Galliard containing a simple Pavan melody over a drone, with appropriate variations, followed by a Galliard, which develops from the Pavan melody. Composed and recorded using music software.	An instrumental waltz which draws on the rhythms and structures of a waltz, with a chordal accompaniment, e.g. for flute and chord guitar.	A piece of dance music recorded into a keyboard, building parts up from a preprogrammed drum track.
<b>Higher Level</b>	A modern Pavan which maintains some of the features of the Pavan but explores a wider harmonic range, for recorder ensemble.	A jazz waltz which fuses the metric and melodic features of the waltz with the rhythms and harmonies of jazz, for instrumental ensemble.	A complex movement in which all parts are composed by the student, using music software.

The mark awarded for the composition should be based on the assessment criteria on pages 39-40 of the specification. The above are examples of possible approaches for students of different levels of ability: the credit that a composition gains will be determined by its musical content. The identification of a compositional brief is mandatory and is dealt with on page 23 of this guidance. The assessment process is dependent upon this brief being made explicit.

It is not obligatory to compose both a Pavan and a Galliard. However, if the Galliard develops the materials of the Pavan, it may access a higher range of marks. The addition of a Galliard will not automatically achieve higher marks than a Pavan on its own: it is the musical content of the whole that will determine the mark. Similarly a highly imaginative Pavan followed by a weak Galliard may cause the overall mark to be less than the Pavan would achieve on its own.

The use of computer software such as 'Dance eJay' to produce a piece of modern dance music, where existing musical ideas are structured and layered, may be appropriate for the least able candidates. The assessment criteria make the assumption that the student has created his or her own ideas, and therefore only limited credit will be available for this type of work. It is unlikely that such work will access more than the first band of marks.



## **Links**

This section is self explanatory.

## **Language for Learning**

This Area of Study allows students to become familiar with the instruments from three eras of music history. The nineteenth century orchestra provides for knowledge and recognition of a wide range of orchestral sounds. Whilst the individual instruments are not listed, it is expected that candidates will be able to recognise the four main instruments of the String, Woodwind and Brass families, and a range of percussion sounds. Recognition of very subtle differences between very similar sounding instruments, such as clave and woodblock, will not now be expected.

## 2.6 AREA OF STUDY 4 – TRADITIONS AND INNOVATION

This Area of Study requires students to investigate how and why music from different cultures can come together to create a new style. Historical context and compositional processes are important features of this Area of Study. It is set out on pages 27 and 28 of the specification.

### Starting Point

The three areas broadly define how music from different cultural backgrounds has come together. The examples provided illustrate the principles defined in each area. The three areas defined will enable teachers to draw on a range of repertoire, some of which may have been covered in previous Key Stages. The body of knowledge defined here may be assessed in the listening Examination.

### Core

Three styles are defined for detailed study. Students will not be required to have detailed knowledge of every aspect of the root styles, although they may be asked to identify them. They will however be required to know about those features of the root styles that contribute to the new style.

The knowledge and understanding defined in this Area of Study will be assessed in the listening Examination. Students can also submit a composition based on one of the three core styles. Such compositional tasks are accessible to all ability levels. Examples to illustrate this are provided in the following table:

	<b>Bhangra</b>	<b>Salsa</b>	<b>Minimalism</b>
<b>Lower Level</b>	A melody, improvised on the keyboard, based on a rag against a preset pop rhythm.	A melody line using a clave rhythm.	A short notated piece where two phrases of unequal length are played simultaneously.
<b>Intermediate Level</b>	An original folk melody set against a composed rhythm track which contains chaal rhythms.	A piece with improvisatory call and response ideas as in the montuno section of Salsa.	A computer generated piece with several parts, where short melodic or rhythmic fragments are gradually built up.
<b>Higher Level</b>	A piece in a contemporary popular style which integrates Indian instruments and rhythms within it.	A piece for jazz ensemble using characteristic Latin American rhythms.	A piece which explores a range of minimalist techniques. The piece has several sections based on unrelated chords.

It should be noted that the mark awarded for the composition should be based on the assessment criteria on pages 39-40 of the specification. The above are examples of possible approaches for students of different levels of ability: the credit that a composition gains will be determined by its musical content. The identification of a compositional brief is mandatory and is dealt with on page 24 of this guidance.

## **Links**

These are self explanatory

## **Language for Learning**

Instruments and techniques relating to the styles studied should be known, as should the names of composers / performers.

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## 3 Assessment Arrangements

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Coursework and the Terminal Task are internally assessed and externally moderated.

### 3.1 THE ASSESSMENT OF PERFORMING

Two performances are submitted, one of which must be a solo performance and one an ensemble. Each performance should be assessed according to the assessment criteria on pages 36 and 37 of the specification. The assessment of performing now places a strong emphasis on the quality of the performance. Up to two thirds of the marks are available for a musical performance of a simple piece. Instrumental teachers need to understand this as it will affect the guidance they give to students.

The assessed part must first be awarded a mark out of ten. In order to obtain five marks and above, the performance must be fluent and with adequate technical control, and in the case of ensemble performances, must co-ordinate with the other part(s). The criteria differ substantially from previously: a higher level of musicality of performance is now required to access the highest marks. Any performance marked less than five out of ten cannot be awarded a difficulty mark higher than that mark. The marking system enables the highest marks to be reserved for the most musical performances. Any performance receiving nine or ten marks must now be both accurate and musically convincing.

The specification states that marks for difficulty must not exceed marks for musicality. Therefore the available marks for performing are:

#### Marks / 5 for Technical Difficulty

	+	5	4	3	2	1	0
10	15	14	13	12	11	10	9
9	14	13	12	11	10	9	8
8	13	12	11	10	9	8	7
7	12	11	10	9	8	7	6
6	11	10	9	8	7	6	5
5	10	9	8	7	6	5	4
4	XXX	8	7	6	5	4	3
3	XXX	XXX	6	5	4	3	2
2	XXX	XXX	XXX	4	3	2	1
1	XXX	XXX	XXX	XXX	2	1	0
0	XXX	XXX	XXX	XXX	XXX	0	

It is therefore essential that candidates prepare performances that enable them to demonstrate their musical skills. This is for their benefit. Lack of technical skill to convey musical understanding in a piece which is essentially too difficult will set candidates at a disadvantage.

If the performance is enhanced by ICT, it is assessed according to the difficulty of the original input (mark out of 5) and according to the musicality of the outcome (mark out of ten). Therefore if the candidate is able to improve the quality of the performance by using ICT, that improved quality is reflected in the mark out of ten. Further guidance is provided on page 38 of the specification.

ICT should be used appropriately. To gain high marks, the performance must convey the intended effect of the music. For instance the quantisation of a romantic melody may create an accuracy of performance within which the intended effect of the composer is lost.

## The Two Performances

It is not necessary for each performance to be on the same instrument. However one performance must be linked to the composition and appraisal within the requirements of Area of Study 1. Therefore the possible permutations are:

	<b>Combination 1</b>	<b>Combination 2</b>
<b>Performance 1</b>	Instrument A	Instrument A
<b>Performance 2</b>	Instrument A	Instrument B

There must be one solo and one ensemble performance. The definitions of ‘solo’ and ‘ensemble’ are set out on pages 30 and 31 of the specification, and are essentially unchanged from the previous syllabus.

Performance 1 must be studied as part of Area of Study 1. Performance 2 may be, but this is not obligatory.

It may be appropriate for some students to perform all two of the pieces studied as their chosen genre for Integrated Coursework. However, this will not always be the case. Selection of pieces to perform should be made on an individual basis. The most important factor in the selection of ensemble pieces to perform is that they show the best of the student’s ability. Nevertheless it is essential that their first performance is one of the three pieces studied as part of Area of Study 1.

There is no longer any additional credit for performing on a second instrument. Candidates should submit performances that display their musicianship at its best, whether it be through the playing of one or two instruments.

Rehearsing and directing a performance is no longer an available option.

## 3.2 THE ASSESSMENT OF COMPOSING

Two compositions are submitted, one of which must be based on Area of Study 1, and the other on one of the core styles defined in Areas of Study 3 and 4. Each composition should be assessed according to the assessment criteria on pages 39 and 40 of the specification.

All compositions must be written to a defined brief. In the case of Area of Study 1, the brief is assessed as part of the appraisal criteria. In Areas of Study 3 and 4, the brief has to be stated on the Candidate Intentions Form and this informs the assessment.

There are now two sets of criteria for every composition assessed. The **Common Criteria**, set out on page 39, and the **Area of Study Criteria**, set out on page 40 of the specification.

### Common Criteria

These are applied to all compositions and provide for a mark out of ten. They are similar to the previous criteria for composition with some changes of wording. They refer to the general musical qualities that can be applied to any composition. The following table may be helpful in clarifying progression within the criteria:

Marks	Ideas	Structure	Musical Devices	Style	Individuality
1-2	A simple creative idea.	Basic structure.	Simple musical devices.	–	–
3-4	Some creative ideas restated.	Simple structure.	Appropriate musical devices.	Some stylistic success.	–
5-6	Creative ideas developed.	Well-defined structure.	A range of musical devices.	The structure is appropriate to the style.	–
7-8	Musical ideas (extended/developed).	Relevant structures are explored.	Relevant musical conventions are explored.	A stylistically coherent composition.	–
9-10	Musical ideas imaginative development.	Well-defined structure with musical devices combined within it.	Musical devices are combined and manipulated successfully.	The piece has consistency and a strong sense of personal style.	The piece follows and challenges conventions. It is imaginative.

A key word “successfully” occurs in the 7-8 and 9-10 mark ranges.

## Area of Study Criteria

The other sets of criteria are specific to the relevant Area of Study. They make reference to the extent to which the composition meets the brief. This makes the brief critical to the mark awarded for the composition. The Area of Study criteria refer to the specific qualities that are defined by the core style on which the composition is modelled.

### Area of Study 1 Composition (Composition 1).

The criteria relate to three specific areas:

- instrument;
- genre;
- brief.

The following table may be helpful in clarifying progression within the criteria. Amplification of what is meant is provided in brackets.

Mark	Capability of instrument	Reference to chosen genre	Fulfilment of brief
1	Simple features of the instrument (= <i>there is something there that fits the instrument</i> ).	–	Attempts to fulfil the brief (= <i>sets out to</i> ).
2	Awareness of the instrument's capability (= <i>correct range and some simple features</i> ).	Appropriate to the chosen genre	Relates to the brief (= <i>can see the connection...</i> ).
3	Understanding of the instrument's capability (= <i>beginning to use instrument in the right way</i> ).	Processes and procedures related to the chosen genre are evident	The brief is broadly fulfilled (= <i>more strengths than weaknesses</i> ).
4	The instrument's capability is explored to good effect (= <i>use of instrument supports musical effect</i> ).	Good understanding of the processes and procedures of the chosen genre	The brief is successfully fulfilled (= <i>does the job</i> ).
5	The instrument's capability is exploited for impact (= <i>well written for the instrument</i> ).	An understanding of the processes and procedures of the chosen genre used in an individual way.	The brief is musically fulfilled (= <i>does the job musically</i> ).

The mark awarded out of five will be a best fit based on the three areas above. The mark of 0 can be awarded in exceptional circumstances but it is expected that its use will be rare.

Area of Study 1 compositions must be written for the selected instrument. Where this is not the case, no marks can be awarded. Joint compositions are not allowed in this Area of Study.

### Area of Study 3 and 4 Composition (Composition 2).

The criteria relate to the selected core style taken from Areas of Study 3 and 4. These are:

- Pavan and Galliard (a Pavan **or** a Galliard would be acceptable but see note on p.14);
- Waltz;
- Disco Dance;
- Bhangra;
- Salsa;
- Minimalism.

There must be a defined brief, but it need not be too complex. It needs to be a little more than the style itself: some intention relating to the instrumentation and/or structure will provide a compositional focus. Examples of briefs are given on page 19 (Section 5.1.2) of the specification. Candidates are expected to keep a record of their intention and any changes they make during the compositional process. The brief becomes important if the composition uses the style as its basis and then moves into something more individual. This is particularly appropriate for Area of Study 3 compositions, as one of the aspects of this study is the development of the form beyond its original purpose.

The five available marks can be portrayed in diagrammatic form:

Mark	Style defined by brief	Outcome
1	The piece attempts to model itself on one or two simple features of the style defined by the brief	Basic
2	The piece uses some simple features of the style defined by the brief	A little success
3	The piece broadly meets the brief	Limited success using complex stylistic features <b>or</b> imaginative using simple stylistic features
4	Combines range of stylistic features defined by the brief	Successful
5	Fully meets stylistic intentions defined by the brief	Musical

The mark awarded out of five will be a best fit based on the three areas above. The mark of 0 can be awarded in exceptional circumstances but it is expected that its use will be rare. It is important that in awarding marks, teachers focus on the relationship of the composition to the style stated in the brief.

Area of Study 3 and 4 compositions must be based on features of the core styles. Where this is not the case, no marks can be awarded. Joint compositions are permitted here, but assessment can only be based on the identifiable input of each candidate. Various possible compositional scenarios exist here and the following is intended to provide clarity of how these should be dealt with:



Intention	Changes	Mark out of 10	Mark out of 5
<b>Based on core style</b>	The composition meets the initial Intention with no change.	Yes	Yes
<b>Based on core style</b>	The Intention changes during the process but still keeps the features of the core style.	Yes	Yes
<b>Based on core style</b>	The Intention changes during the process: features relating to the core style are no longer evident, but evidence is presented to prove that the composition initially set out to meet the intention.	Yes	No
<b>Based on core style</b>	The Intention changes: features relating to the core style not evident in the outcome and no evidence that the composition started out to meet intention.	No	No
<b>Based on core style</b>	The composition bears no relationship to the Intention or to the core style.	No	No
<b>Not based on core style</b>	The composition meets the Intention with no change.	No	No

When assessing compositions, teachers should remember that the Common Criteria refer to the general qualities that can be applied to any composition, and the Area of Study criteria are applied specifically to the features of the style on which the composition is being modelled. On some occasions there may be some overlap, particularly in the higher ranges of marks, where the stylistic features support the overall success of the piece. Therefore, it is likely that a piece that achieves a high mark in terms of the Area of Study criteria, will also achieve a high mark as a composition as a whole. To achieve top marks against both sets of criteria therefore, the composition not only has to use techniques and devices from the core style, but must also use them in a way that conveys a sense of individuality.

The best candidates will therefore find ways of creating **individuality** within the style, rather than just creating an effective piece in the style. In the latter case the fourth band will be appropriate. This is more challenging than previously and builds on the concept of using and challenging conventions that is embedded in the higher levels of the National Curriculum.

### 3.3 THE ASSESSMENT OF APPRAISING

The appraisal relates to Area of Study 1 and brings together the pieces studied, the candidate's Performance 1, the development of a compositional brief, and Composition 1.

The appraisals can be presented in written or spoken form. The outcome of the appraisal, however it is presented, must provide evidence for the award of the mark against the criteria. Marks can only be based on evidence that is provided by the candidate. This evidence must be available to an external moderator.

#### Performance Appraisal

Candidates should show understanding of the way their instrument is used in Performance 1. They should be able to compare the piece played with the two other pieces they have studied and appraise their own performance in the light of this understanding.

The following diagram shows the progression within the criteria:

<b>Marks</b>	<b>The way the instrument is used</b>	<b>Comparison with two other pieces</b>	<b>Performance</b>
<b>1-2</b>	Knows how the instrument is used.	A simple comparison is made.	A simple judgement made by the candidate.
<b>3-5</b>	Identifies some instrument-specific techniques.	Understands some of the similarities and differences.	A judgement is made on the effectiveness of the performance.
<b>6-8</b>	Recognises how the composer has used the capabilities / characteristic features of the instrument.	Makes musical comparisons.	The candidate evaluates and refers to specific performance detail.
<b>9-10</b>	Understands the subtleties/context and purpose of how the composer uses the instrument.	Identifies similarities and differences.	Evaluates how performance detail conveys intentions of composer.

#### Compositional Brief

The candidate should determine the brief and must explain how the brief was arrived at. This forms the basis for this aspect of the appraisal. The more specific the brief, the more clearly the candidate will be able to articulate their appraisal.

The following diagram shows the progression within the criteria:

<b>Marks</b>	<b>Relating to pieces studied</b>	<b>Compositional purpose</b>
<b>1-2</b>	A simple brief.	–
<b>3-5</b>	The brief draws on instrument specific techniques from the pieces studied.	The compositional purpose is defined.
<b>6-8</b>	The brief has selected appropriate techniques from the pieces studied.	There is a specific compositional purpose.
<b>9-10</b>	The brief sets out a compositional intention which shows understanding of the pieces studied.	Musical decisions made about the compositional purpose.

## Composition Appraisal

The candidate appraises Composition 1 making reference to how well it fulfils the brief and relating it to the three pieces studied.

The following diagram shows the progression within the criteria.

<b>Marks</b>	<b>Fulfilment of brief</b>	<b>Related to three other pieces</b>	<b>Overall effectiveness</b>
<b>1-2</b>	The candidate makes a simple judgement.	The candidate makes a link.	–
<b>3-5</b>	The candidate judges the effectiveness.	The candidate recognises similarities and differences.	–
<b>6-8</b>	The candidate evaluates the composition identifying details which relate to the brief.	The candidate identifies features that are similar/different.	The candidate recognises the impact of similarities and differences on the overall effect
<b>9-10</b>	The candidate defines the characteristics of the piece that contribute to its success.	The candidate relates it to the three other pieces.	The candidate shows an understanding of the contribution of the composition to the repertoire.

### 3.4 TERMINAL TASK: RESPOND AND COMMUNICATE

The Terminal Task is internally assessed and externally moderated.

Information about the Terminal Task can be found on pages 13 (Section 4.3.2), 19 (Section 5.2) and 43 (Section 7.4.4) of the specification.

This element of the Examination is now linked to Area of Study 2 and requires candidates to demonstrate in a practical way their understanding of how melodies are constructed.

All candidates must now undertake this task. It is no longer an option.

There are three stimuli:

- a rhythmic shape;
- a note pattern;
- a chord sequence.

The stimuli given will be in easy keys and will use standard notations. The teacher may transpose the stimulus to suit the instrument being used, or transcribe it into a notation which is suitable for the candidate. The format of the notation should not present an unnecessary hurdle. However if the format of the stimulus is altered, this version should be submitted with the candidate's work.

The response is expected to bear a clear musical relationship to the stimulus. Whilst the assessment criteria no longer refer to the way the stimulus is used, it is a requirement of the task (specification page 20 paragraph 1) that it is used. **Therefore a composition which does not bear a clear musical relationship to the stimulus can gain no marks.**

As a guide, the following may be helpful:

- in the case of the **rhythmic shape**, the rhythm is given as a rhythmic phrase and this should form the rhythmic basis of the start of the melody. The phrase will be up to 8 beats long. All of the rhythmic shape should therefore be used;
- in the case of the **note pattern**, the notes should be used in the order given to provide the shape of an opening. All of the notes should be used;
- in the case of the **chord sequence**, the chords will form the harmonic basis for the melody. Keyboard players may wish to preprogram the chords and play a melody over the top. The chords must be used in the order given. All of the chords should be used. The candidate may wish to use other chords in the piece, but the chord pattern given should form the basis of the main melodic idea for the piece. It is not acceptable to intersperse other chords within the chord pattern.

Although many aspects of this task are similar to Component 6 (Composing Using a Given Stimulus) in the legacy GCSE Examination, the focus and assessment criteria have changed. The task now requires candidates to demonstrate their understanding of how melodies are composed by applying melodic devices to produce a short melodic piece.

The teaching of the skills required for this test should be embedded in work undertaken within Area of Study 2. Students may therefore be given exercises that enable them to experiment with the devices and structures that are being studied. All students will need to learn a technique that enables them to communicate melodically. The foundation for this is laid in compositional work experienced since Key Stage Two, where the exploration of melodic ideas is taught.

The composition is first awarded a mark out of 10. The criteria take into account the use of melodic devices and the overall impact of the music created.

The following diagram shows the progression within the criteria:

	<b>Devices/Techniques</b>	<b>Coherence</b>
<b>1-2</b>	Simple melodic devices.	–
<b>3-4</b>	Recognisable melodic devices.	The response has a sense of melodic coherence.
<b>5-6</b>	Melodic devices are used creatively.	The response has musical coherence.
<b>7-8</b>	An appropriate and structured response.	The response shows musical development using appropriate devices.
<b>9-10</b>	Melodic devices are employed effectively.	The response is stylish and imaginative.

The piece is then assessed using the criteria for communicating. Candidates can perform or write their piece, or create a performance using ICT. The performance or written version must be entirely the work of the candidate and no help from others may be given. It is not acceptable for others to be involved in the performance.

## Management of the Examination

Candidates have a maximum of 30 minutes to prepare and communicate their composition. In the case of candidates who are communicating by performing, this is divided into 25 minutes preparation time and 5 minutes to perform. In the case of candidates who are providing written versions of their compositions, the division between the 25 and the 5 minutes is superfluous, although it may be helpful to a candidate to have five minutes warning of the end of their time. Centres should explore ways of managing the Examination with a minimum of wasted time. Whatever strategy is used, the integrity of the Examination must be maintained. The following possible models might be considered:

- candidates using ICT with headphones – all candidates working simultaneously and saving their materials at the end of the time. The same model could be used in the event of candidates working with headphones at keyboards and presenting their compositions in writing at the end;
- candidates starting at ten minute intervals in separate, soundproofed rooms, enabling the teacher to start each off and supervise the completion.

### 3.5 LISTENING EXAMINATION

There will be one Listening Examination lasting about one hour. It is suggested that Centres timetable 90 minutes for the Examination which will allow ample time for the Examination to be administered.

The Listening Examination will test knowledge and understanding of Area of Study 2, 3 and 4. Questions will relate to the Starting Points and the Core. The questions will clearly indicate which Area of Study they are based on.

The specimen paper gives a guide to the format of the questions. It is anticipated that the structure of the questions will not change each year. Each of the three Areas of Study could be tested in any question. The Examination will sample knowledge and understanding defined in the specification. Every style from each Area of Study will not necessarily be assessed every year.

Questions will draw on Language for Learning defined in the Areas of Study and Appendix A. Answers will require candidates to use this language. Correct answers outside of the Language for Learning lists will be accepted, but equally the full marks will be available for answers drawn only from within the lists.

Candidates will not be penalised for minor spelling errors, but will need to convince the examiners that they know the word in their answer. Drawing of instruments, for example, will no longer be acceptable.

The questions will assess the following:

- **describing/identifying** e.g. Elements, devices, tonalities, structures, resources;
- **explaining** e.g. How sounds are created/effects are made.  
Why the effect is being used.
- **drawing together** e.g. What is significant about it?  
What is typical of the style?
- **comparing** e.g. What is similar/different and why?
- **relating to purpose  
process and context** e.g. Why and how was it created?  
e.g. Where would it be performed and by whom,  
and how does this affect the music itself?
- **making and supporting  
judgements** e.g. How is it effective? Does it suit its purpose?

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## 4 Support Materials for Planning and for the Areas of Study

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On the following pages are some materials to support the planning and delivery of the course. Information about the styles prescribed in the Areas of Study is not included, as major publishers are currently preparing extensive packages of materials of this nature. Heinemann and Rhinegold, for instance, are scheduled to publish books in the winter of 2002. More specific materials are also available at OCR specification training sessions.

The following materials include:

- a long term planning sheet;
- an introductory sheet to get students started on Area of Study 1 (Understanding my Instrument);
- a prompt sheet to support the end of course appraisal (Supporting the Appraisal Process);
- a sheet cross referencing Area of Study 2 with the “*Music Matters 14-16*” pack.

## 4.1 LONG TERM PLAN FOR OCR GCSE MUSIC

Ongoing Unit: AoS 1					
Research/consolidate		Explore compositional techniques for instrument		Focus on genre	
Practice/performance opportunities		Selection and analysis of pieces		Development of compositional brief	
		Begin appraisal process		Complete composition	
				Complete appraisal	
				Select performance	
Focus on Melodic elements of Music from AoS 3 and 4, and exercises in developing melodic compositions from stimuli. Development of strategies for realising these pieces (e.g. ICT/notation/improvisatory performance)					
<b>AoS 2</b>	<b>AoS 2</b>	<b>AoS 3</b>	<b>AoS 3</b>	<b>AoS 4</b>	<b>AoS 4</b>
Unit or units examining the five <b>Starting Points:</b> – Folk music of the British Isles; – Plainchant; – Indian Classical Music; – Mainstream Western; – Twentieth Century Innovations. Listening linked to composition exercises and exploration of the processes and procedures used in the traditions. Possible performing opportunities, including using the voice. Development of aural perception.	Unit or units focusing on the <b>core</b> , using a small range of Baroque and Classical vocal and instrumental repertoire. Examination of forms, intervals and devices, developing understanding of compositional techniques, and aural perception. Compositional exercises focusing on specific devices and techniques.	Unit or units examining the six <b>Starting Points:</b> – ceremonial dance; – court dance; – social dance; – folk dance; – classical ballet; – stylised dance. Listening and exploration of functions in different contexts. Possible performing opportunities including dance itself. Development of aural perception especially rhythmic.	Units focusing on the <b>core</b> : – Pavan and Galliard; – Waltz; – Disco. Focus on characteristics, resources, socio/historical contexts and development beyond original context. Possible performing opportunities including dance itself. Compositional work exploring features of the dances and/or developing more extended compositional work focusing on one dance type. Development of aural perception including resources, rhythms and building on melodic work from AoS 2. ICT focus – Disco dance.	Unit or units examining the three <b>Starting Points:</b> – Nationalism; – “Borrowing”; – Fusion. Listening and exploring compositional processes.	Unit focusing on the <b>core</b> – Bhangra – Salsa – Minimalism Focus on features of traditions used, compositional processes in context and characteristics of new style. Possible performing opportunities. Compositional work exploring features of the dances and/or developing more extended compositional work focusing on one style. Development of aural perception. ICT focus – Minimalism.



## 4.2 SUPPORT FOR AREA OF STUDY 1

### Understanding my Instrument

Name \_\_\_\_\_ Form \_\_\_\_\_

First Instrument \_\_\_\_\_

Second Instrument (optional) \_\_\_\_\_

Think about your main or first instrument.

Answer as many of the following questions as you can.

1. What sort of range/compass does your instrument have? *E.g. Mainly high notes, mainly low notes, about the middle range of notes or both high and low notes.*

\_\_\_\_\_

2. Name a piece of music that is performed on your instrument.

Piece \_\_\_\_\_ composed by \_\_\_\_\_

3. How would you describe the musical style of the piece of music? *E.g. Baroque, Classical, Romantic, Rock, Pop, from a Musical*

\_\_\_\_\_

4. What sort of sound does your instrument make? *E.g. loud, gentle, sweet, reedy, brassy, electronic*

\_\_\_\_\_

5. Does your instrument belong to a family of instruments? If so, name another instrument in its family.

\_\_\_\_\_

6. Is there more than one sort of your instrument? Name as many different sorts as you can.

\_\_\_\_\_

7. Does your instrument normally have some sort of accompaniment such as guitar, piano, orchestra? If so, what?

\_\_\_\_\_

8. Does your instrument need any amplification (such as a microphone) to be heard, or can people hear it without?

\_\_\_\_\_

*If you cannot answer any of these questions you will need to research and find the answers. Resources could include your instrument, books, ICT or you could just speak to others who play.*

### 4.3 SUPPORTING THE APPRAISAL PROCESS

On the following pages is a prompt sheet which students can use to guide them in making their appraisal. The left hand column provides the broad areas which should be covered, and the right hand column provides more detailed suggestions as to areas which might be considered. All of these areas will not necessarily be relevant to the instrument and/or pieces studied and it is not intended that students should work rigorously through each one. They are provided to help students to focus on areas that might be worth exploring, and to support independent learning.



<p><b>Composition Brief</b></p> <p>Explain the compositional brief, relating it to the pieces studied for your instrument.</p> <p><b>Composition Appraisal</b></p> <p>Describe how successful your piece was in achieving what it set out to do.</p> <p>Discuss how it relates to the three pieces which you studied.</p>	<ul style="list-style-type: none"> <li>• Say how the brief relates to the pieces that you studied.</li> <li>• What are the main characteristics of the genre which you are going to develop?</li> <li>• What instrument specific techniques do you intend to use?</li> <li>• Why did you decide to employ these techniques in fulfilling the brief?</li> <li>• To what extent does your piece fulfil its brief?</li> <li>• What characteristics of your piece contribute to its success?</li> <li>• What features of your piece can you identify which are characteristic of the genre?</li> <li>• What makes the piece distinctive for the instrument – identify specific features and instrumental techniques that occur in the piece.</li> <li>• Are there any aspects of the piece that might be improved upon? If so, what are they and why and how could they be improved?</li> <li>• Compare your piece with the three pieces you have studied. Identify specific features which draw from the pieces studied.</li> <li>• Compare the success of your piece with those studied.</li> <li>• Describe the contribution which your piece makes to the genre</li> </ul>
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## 4.4 SUPPORT MATERIALS FOR AREA OF STUDY 2

### Some Melodic Resources in 'Music Matters 14-16' Applied to AoS 2 with other AoS Links

MUSIC MATTERS	AOS 2 CORE/LANGUAGE	OTHER AOS LINKS
Unit 10.1 - Making Arrangements: <ul style="list-style-type: none"> <li><i>The Maid and the Palmer</i> song</li> <li><i>George's Son</i> ballad.</li> </ul>	<ul style="list-style-type: none"> <li>British Isles folk music.</li> <li>Modal tunes.</li> </ul>	<ul style="list-style-type: none"> <li>AoS1 Performers' ensemble roles.</li> <li>AoS1 Different ways of performing.</li> </ul>
Unit 10.2 – World of Scales: <ul style="list-style-type: none"> <li>Indian Rag/Gat melody.</li> <li>Satie's <i>Gnossienne</i> – Welfare State arrangement.</li> <li>Bartok <i>Rumanian Folk Dance</i>.</li> </ul>	<ul style="list-style-type: none"> <li>Indian Classical music, sitar, tabla, drone.</li> <li>Intervals, scales, ornaments, form.</li> <li>Folk music traditions.</li> </ul>	<ul style="list-style-type: none"> <li>AoS4 Bhangra – rag, tal, tanpura.</li> <li>AoS1 Music recreated by different composers.</li> <li>AoS3 Contrasting dance rhythms.</li> </ul>
Unit 10.3 – Build a Song: <ul style="list-style-type: none"> <li>Chris de Burgh - <i>Don't Pay The Ferryman</i>.</li> <li>Gershwin – <i>Ain't Necessarily So</i> Bronski Beat arrangement.</li> <li><i>Hey Mister Railwayman</i>.</li> <li>Ben King – <i>Stand by me</i>.</li> <li>Schubert Songs.</li> </ul>	<ul style="list-style-type: none"> <li>Forms – verse, chorus.</li> <li>Phrasing – anacrusis, question and answer, cadences.</li> <li>Form, melodic structures.</li> <li>Melodic bass, counter melody.</li> <li>Melodic shape, different voice names.</li> </ul>	<ul style="list-style-type: none"> <li>AoS1 Understanding use of voice.</li> <li>AoS1 Re-creation by different performers.</li> <li>AoS1 Vocal techniques.</li> <li>AoS 1 Tune and accompaniment.</li> <li>AoS1 Solo role performance.</li> </ul>
Unit 10.4 – A Suite of Dances: <ul style="list-style-type: none"> <li><i>Bouree in D</i> - J S Bach.</li> <li>Dance Rhythms: Polka, Pavanne, Waltz, Tango, Jig, Ragtime.</li> <li>Bach/Grieg Gavotte comparison.</li> <li>World Folk Dances.</li> </ul>	<ul style="list-style-type: none"> <li>Mainstream Baroque (and Classical) periods.</li> <li>Binary/Ternary form, melodic structure, scales, key signatures, modulation.</li> <li>Features of typical ensembles.</li> <li>Traditions of folk music.</li> </ul>	<ul style="list-style-type: none"> <li>AoS3 Rhythmic values, harmony.</li> <li>AoS3 Elizabethan Pavan and Galliard, characteristic musical features.</li> <li>AoS3 Stylised dance pieces.</li> <li>AoS4 Musical roots of various cultures.</li> </ul>

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## 5 Assessment Materials

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### 5.1 ASSESSMENT OF PERFORMING

This section of the guidance material should be read in conjunction with the accompanying CD. The examples refer to the track numbers on the CD.

#### Example One

#### Voice Solo or Ensemble

##### *Turn Back Oh Man! From Godspell*

- The performance is technically correct, fluent and expressive with a very good sense of style. The performer communicates a most convincing individual interpretation of the piece.
- The piece has difficult leaps and a vocal part that is independent of the accompanying part. Additional challenges are posed by the jazz style. Sustained control is required for the phrasing.

Marking Criteria (pp.36-37 of the specification)	
Performance Mark	10/10
Difficulty Mark	5/5
<b>Total Mark</b>	<b>15/15</b>

#### Example Two

#### Electronic Keyboard Solo

##### *The Good the Bad and the Ugly: Morricone*

- The performance is fluent and confident. There is good technical control and the voice changes are managed effectively. There are a few minor instances of lack of technical control. There is a slight hesitation at the beginning.
- The piece requires technical dexterity for the semiquavers and large leaps, and also for the frequent changes in voice. The introduction requires the left hand to play the bass drum rhythm at the same time as the right hand plays large leaps and changes voice. Fingered chords change every beat in places. The music requires a large chord vocabulary. Syncopated rhythms are played in the right hand against the contrasting backing rhythm. The piece has a contrasting middle eight. The piece does not require dynamic control, but there are sufficient other technical demands to warrant the full five marks for difficulty.

<b>Marking Criteria (p.36 of the specification)</b>	
Performance Mark	9/10
Difficulty Mark	5/5
<b>Total Mark</b>	<b>14/15</b>

### Example Three

### Electronic Keyboard Solo

#### *Für Elise: Beethoven*

(Right hand against pre-recorded backing)

This has to be assessed as a solo as the other part is not being played live. To be assessed as an ensemble there would have to be two live performers.

- The performance lacks control although the player does eventually catch up with the backing. The specification does allow for the addition of extra marks if a candidate uses technology to musically enhance a live performance. Whilst the candidate does use technology, it does not enhance the performance in this case so no additional marks may be awarded.
- The melody requires a basic level of technical dexterity. There is no change of hand position so that the movement between notes is easy. The candidate has pre recorded the backing although the use of the technology in this case does not enhance the performance since the candidate has difficulty synchronizing with it.

<b>Marking Criteria (p.36 of the specification)</b>	
Performance Mark	2/10
Difficulty Mark	0/5
<b>Total Mark</b>	<b>2/15</b>

### Example Four

### Drum Kit Solo

This has to be assessed as a solo as it is played against a backing track.

- The performance is confident but a little mechanical and lacking variety. The performer keeps with the backing and shows a good sense of pulse.
- The patterns played are repetitive and very simple.

<b>Marking Criteria (p.36 of the specification)</b>	
Performance Mark	7/10
Difficulty Mark	0/5
<b>Total Mark</b>	<b>7/15</b>

## Example Five

## Euphonium Solo or Ensemble

### *An English Tune: Ernest Young*

- The piece is played confidently and reasonably accurately with a few unclear beginnings of phrases. The intonation is a little suspect in places. There is a good sense of ensemble, and some musical moments.
- The piece has a number of challenges for a brass player: some difficult leaps and demands in terms of articulation. There are some difficult entries and tricky rhythms to articulate. This is an example of a performance where the player may have fared better to have selected a slightly less challenging piece.

<b>Marking Criteria (pp.36-37 of the specification)</b>	
Performance Mark	7/10
Difficulty Mark	5/5
<b>Total Mark</b>	<b>12/15</b>

## Example Six

## Cello Solo or Ensemble

### *Goldfish Bowl: Walters*

- This is a confident performance with only a slight anticipation of an entry at one point. It is otherwise accurate in terms of pitch and timing. The intonation is not always completely secure.
- The piece is in an easy key and only uses two strings on the instrument. There are minimal dynamic demands. There is however a requirement for bow control enabling one mark to be awarded for difficulty.

<b>Marking Criteria (pp.36-37 of the specification)</b>	
Performance Mark	7/10
Difficulty Mark	1/5
<b>Total Mark</b>	<b>8/15</b>



## Example Seven

## Acoustic Guitar Ensemble

### *Unbreak my Heart: Dianne Warren*

It would not be appropriate to enter this piece as a solo as there is no significant solo part.

- The accompanist supports the vocalists here with very good ensemble awareness. The style of the music is understood thoroughly and dynamic contrasts are achieved and played throughout with security.
- The piece has a wide range of chords within two repetitive patterns. There are frequent changes of hand position. There is a change in the strumming technique towards the end.

<b>Marking Criteria (p.37 of the specification)</b>	
Performance Mark	9/10
Difficulty Mark	4/5
<b>Total Mark</b>	<b>13/15</b>

## Example Eight

## Cornet Ensemble

### *Largo: Dvorak*

(Upper part assessed)

- The tone quality is weak and the tonguing is poor. The candidate tires towards the end and the intonation suffers. The technical control could not therefore be described as adequate. The performance attempts to communicate the intention of the piece with very limited success.
- The piece is quite simple with limited demands. There are some higher notes in the middle section.

<b>Marking Criteria (p.37 of the specification)</b>	
Performance Mark	4/10
Difficulty Mark	2/5
<b>Total Mark</b>	<b>6/15</b>

## 5.2 ASSESSMENT OF INTEGRATED COURSEWORK

This section presents examples of integrated coursework. Each package is set out in three sections:

A) Assessment of Performing

B) Assessment of Composing

C) Assessment of Appraising

The written appraisal materials have been reproduced within each package and are printed in italics. They are transcribed from the students' work.

### Example One

Chosen instrument: Electric Violin  
Selected focus/genre: Gypsy Folk Music

#### A) Assessment of Solo Performing: *Would you tell that girl?*

- The piece is performed with a sense of style that conveys the gypsy feel of the music. There is good bowing and attack. The intonation is a little wobbly in places.
- The piece is of intermediate difficulty, with demands in terms of bowing and phrasing.

Marking Criteria (p.36 of the specification)	
Performance Mark	8/10
Difficulty Mark	2/5
<b>Total Mark</b>	<b>10/15</b>

#### B) Assessment of Composing (recorded version only)

The brief is to compose a slow melancholy gypsy piece for electric violin.

- This is a slow modal melody with good shapes and chordal accompaniment. It has a good sense of style. The melody is extended well using a range of compositional devices.
- The piece shows a good understanding of the resources and of the genre. It fulfils the brief.

Marking Criteria (pp.39-40 of the specification)	
Common Criteria (p.39)	8/10
Area of Study 1 Criteria (p.40)	4/5
<b>Total Mark</b>	<b>12/15</b>

### C) Assessment of Appraising

#### **Appraisal provided by the candidate. It is not recorded.**

[The other pieces studied (but not performed) are *Hungarian Dance* – Brahms and *The Four Corners of my Handkerchief*.]

#### Performance Appraisal

*The piece 'Would you tell that Girl' is a traditional Gypsy piece of music. It is probably from Hungary or Romania: countries normally associated with this style of music. It is a slow melancholy gypsy tune in G minor. The mood is created by the tragic chords played by the piano. The violin part is in third position which creates a more mellow and mournful tone. Together with the slow tempo these features provide the mood of the piece. Increasingly the electric violin is used for this type of music: especially Celtic and gypsy styles that adds a modern touch. The effect of the electric violin is to amplify the sound and make it more immediate. By using reverb, the notes can be sustained longer and make the sound really buzz. The piece is an arrangement – a gypsy band would normally play it – but the piano plays the accompaniment in this arrangement. It replaces the cimbalom and double bass.*

*I also studied 'Hungarian Dance' by Brahms and 'The Four Corners of my Handkerchief'. All have gypsy influences and each have very different moods. The other two pieces are much livelier and faster. But all three pieces have some things in common – the expressive nature of the melody and the minor key. All pieces also have piano parts with strong chordal accompaniments. Each piece uses different playing techniques: in 'Would you tell that Girl' it is necessary to bite into the string with the bow to emphasise the tragic mood and make the sound stronger. It also needs a lot of vibrato at the slow tempo. 'The Four Corners of my Handkerchief' requires a lot of short staccato notes to add to the lively style of the piece. The 'Hungarian Dance' has a mixture of long expressive notes and short staccato notes, and also adds a range of contrasting dynamics.*

*The historical period does not really affect the way the pieces are performed – it is the gypsy style that is the same throughout.*

*I performed the piece well as I tried to use a lot of vibrato and expression to enrich the timbre and I think that I maintained the pace intended. I felt that by using the electric violin, I was able to add more expression. I could have improved it further by taking the pace more slowly and practicing more with the piano, but overall I think it was successful.*

Commentary on the above:

- A subtle understanding of the instrument's use is shown. There is reference to other pieces studied. The techniques employed are compared with an evaluation of why. The research presented is relevant to the performance and genre, with an appropriate focus on the way the instrument is used.

**Mark for Performance Appraisal (p.41 of specification): 9/10**

Composition Brief

*I wanted to compose something that reflected the style and mood of the piece I performed. I therefore took the same key and the same tune and accompaniment technique as the basis of my piece. I decided that by submitting my piece as a recording, I could really put the feeling into it, using vibrato and legato notes to make a rich, smooth timbre. The piece I performed had clearly defined techniques and by restricting my piece to these same techniques, I felt that I could create a successful composition. I decided to call it 'Gypsy Lament'*

Commentary on the above:

- Intentions are made clear and specific details of instrument techniques and chosen genre are provided.

**Mark for Composition Brief (p.42 of specification): 7/10**

Composition Appraisal

*I kept the same kind of pace to my piece as the piece I played. The most successful aspect of the piece is that it does sound like a lament, and that the electric violin highlights this feeling. I used legato notes and tried to 'bite' into the string to make a stronger sound and lots of vibrato. I also repeated the main melody and other main sections of the piece as I was following the same pattern as 'Would you tell that Girl'. It could have been improved by being extended further as it was a little short. Although my piece is most similar to my performance piece, it is not unlike my other two studies. In particular I used a sliding effect in third position which I learned about from 'The Four Corners of my Handkerchief' and 'Hungarian Dance' I feel that my piece sounds like slow, sad gypsy music and because of this it is successful.*

The qualities/characteristics of the pieces studied are clearly defined and salient compositional techniques outlined.

**Mark for Composition Appraisal (p.42 of specification): 9**

Summary of Marks for Appraising

<b>Marking Criteria (p.41-42 of the specification)</b>	
Performance Appraisal (p.41)	9/10
Composition Brief (p.42)	7/10
Composition Appraisal	9/10
<b>Total Mark for Appraising</b>	<b>25/30</b>

## Example Two

Chosen instrument: Keyboard  
Selected focus/genre: Samba

### A) Assessment of solo keyboard performance: *Caravan* – Louvre

- A range of keyboard skills are shown: chords, rhythms, fills. The performance is confident and fluent. There is good control providing for a generally successful performance.
- A range of chords are used: there are changes in hand position and the occasional chord.

Marking Criteria (p.36 of the specification)	
Performance Mark	9/10
Difficulty Mark	4/5
<b>Total Mark</b>	<b>13/15</b>

### B) Assessment of Composing (recorded version only)

The brief is to compose a piece for Electronic Keyboard in Samba style

- This is a fairly simply constructed composition. There is a constant ostinato and a successful melody with musical shape. The piece is very repetitive.
- Only the melodic aspect of the genre is conveyed.

Marking Criteria (pp.39-40 of the specification)	
Common Criteria (p.39)	4/10
Area of Study 1 Criteria (p.40)	2/5
<b>Total Mark</b>	<b>6/15</b>

### C) Assessment of Appraising

#### Appraisal provided by the candidate.

[The other pieces studied (but not performed) are *Somewhere in my Dreams* and *Dance and Clap*.]

#### Performance Appraisal

*The piece I chose to perform was called 'Caravan' by J R Louvre. It is quite modern, being written in 1986. The style of the performance was Samba which means that it was lively and upbeat. It had, of course, a Latin feel which is where the styles like Samba, Salsa and Mamba originate from. Although the piece was performed on the keyboard it was given a saxophone voice which is suited to the style of the performance. However because these devices give the piece such a lively, loud character, there is a change about halfway through which gives us a contrast. The voice, on bar 14 switches to the piccolo which provides a change from the heavy,*

*deep sound of the sax to the light, softer sound of a piccolo. The switch of 'instruments' means that the mood and character is also switched, creating almost a different piece.*

*The piece requires the sound of the saxophone. However I do think it was arranged for the keyboard because the performance also needs a samba style. Although the sax/piccolo are important. I believe it is the Samba beat which really makes the piece successful.*

*My performance of the piece went well and I felt prepared due to the fact that this was one of my Grade 2 pieces. Although I was ready, I think I could have improved how 'smoothly' I played the notes. The piece could have an increased tempo as I felt it was too slow. However on the whole I thought my performance was OK.*

Commentary on the above:

- A full and thorough appraisal of the performance is given, including several instrument specific points. However there is a lack of reference to the other two pieces, which must be reflected in the mark

**Mark for Performance Appraisal (p.41 of specification): 5/10**

#### Composition Brief

*I decided to create a piece similar to 'Caravan'. The piece revolves around the note B and uses an unusual scale, so I decided to do the same. I decided to create a piece which had the same idea of two different sections too.*

Commentary on the above:

- Some structural details set out, but little that is specific to the instrument. The compositional purpose is basic. The candidate has lost sight of the identified focus

Mark for Composition Brief (p.42 of specification): 2/10

#### Composition Appraisal

*I felt the most successful aspect of the piece was the melody. I did not vary the dynamics much in my piece but I did vary the tempo. I didn't use a background beat/style, but replaced it with repeated chords to accompany the melody. Perhaps I would have done better with a beat.*

Commentary on the above:

- Similarities and differences with the piece played are briefly referred to. There is some detail provided but there is no reference to the other pieces, thus providing no evidence that any study has been carried out. The mark awarded must therefore reflect this.

Mark for Composition Appraisal (p.42 of specification): 2/10

<b>Marking Criteria (pp.41-42 of the specification)</b>	
Performance Appraisal (p.41)	5/10
Composition Brief (p.42)	2/10
Composition Appraisal	2/10
<b>Total Mark for Appraising</b>	<b>9/30</b>

### 5.3 ASSESSMENT OF FURTHER COMPOSING

#### 1. Pavan and Galliard

**The Composition brief is to write a Pavan and Galliard for up to three instruments.**

**The candidate has written a description of the process and an evaluation. (Not available).**

- The piece has simple creative ideas. The theme of the Pavan is developed in the Galliard. There is some attempt at part-writing and use of the minor scale in the Galliard, but this is only partially effective.
- The more complex stylistic features (part writing, minor scale) are used with limited success.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	4/10
Area of Study 3 or 4 Criteria (p.40)	3/5
<b>Total Mark</b>	<b>7/15</b>

#### 2. Pavan and Galliard

**The Composition brief is to write a Pavan and Galliard.**

**The candidate has written a description of the process and an evaluation (not available).**

- The piece contains ambitious part-writing but with limited success in the Pavan. The theme of the Pavan is developed in the Galliard.
- The pieces lack some of the stylistic features but some characteristics of both dances are demonstrated. The Galliard is more successful in this respect than the Pavan.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	7/10
Area of Study 3 and 4 Criteria (p.40)	3/5
<b>Total Mark</b>	<b>10/15</b>

### 3. Waltz

**The Composition brief is to write a Waltz for flute and piano (recorded using a computer). The candidate has written a description of the process and an evaluation (not available).**

The harmony is largely successful with well-managed key changes. There is a variety of texture in the piano part in each section. The opening melodic ideas are developed in the final section. The harmonic interest of the opening is not sustained. More dialogue between the two instruments and more exploration of the resources of piano and flute would have accessed full marks

The waltz style is well defined with touches of humour. There are characteristic waltz figurations attempted, both in the accompanying figurations and the rhythmic shapes of the melody.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	9/10
Area of Study 3 and 4 Criteria (p.40)	5/5
<b>Total Mark</b>	<b>14/15</b>

### 4. Waltz

**The Composition brief is to write a Waltz. The candidate has written a very full description of the process and an evaluation (not available).**

- There is a variety of texture in the piano part in each section. There is some interesting melodic writing. The harmony is largely successful, but there is an inappropriate key change at the end. There is little evidence of melodic development of the material, although there is development of the texture.
- The waltz style is well defined with waltz - like figurations clearly attempted.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	7/10
Area of Study 3 and 4 Criteria (p.40)	4/5
<b>Total Mark</b>	<b>11/15</b>



## 5. Disco Dance

The compositional brief was to write a piece of dance music using technology, integrating heavy rhythmic drums, a racy dance riff and the sound of the classical piano (recorded only).

- The piece explores rhythm and harmony. There are some complex ideas. The layering and overall effect of this is quite effective. The piece lacks interest and real imagination. The candidate makes good use of technology.
- The piece meets the stylistic parameters set by the brief.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	8/10
Area of Study 3 and 4 Criteria (p.40)	5/5
<b>Total Mark</b>	<b>13/15</b>

## 6. Disco Dance

The compositional brief was to write a piece in Disco style, concentrating on “four on the floor” and an ostinato bass.

- The piece explores instrumental timbres quite successfully and has a catchy melody. Some aspects of the piece are rather fragmented and the exploration of dynamics at the end is only partially successful.
- The characteristics set out in the brief are used in a fairly basic manner.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	6/10
Area of Study 3 and 4 Criteria (p.40)	2/5
<b>Total Mark</b>	<b>8/15</b>

## 7. Minimalism

The Composition brief is to compose a minimalist piece using the keyboard.

- There is good use of structure with strong musical motives over hypnotic repetitive patterns. This is a successful piece with an interesting juxtaposition of ideas. The sounds are manipulated effectively.
- There is good layering. A range of minimalist features is used in terms of the textures, ostinati and section changes. It is successful within the conventions of the genre.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	9/10
Area of Study 3 and 4 Criteria (p.40)	5/5
<b>Total Mark</b>	<b>14/15</b>

## 8. Minimalism

The composition brief is to create a piece of minimalist music.

- The musical ideas are basic with limited musicality. The piece lacks a sense of forward progression and is rather long. It does not engage the listener. The layering is partially successful.
- The piece follows some of the minimalist principles with a little success.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	2/10
Area of Study 3 and 4 Criteria (p.40)	2/5
<b>Total Mark</b>	<b>4/15</b>

## 9. Salsa

The composition brief is to create a piece using Salsa rhythms.

- The piece is rather repetitive. It uses appropriate musical ideas within a simple structure. The ending is effective.
- The piece uses simple Salsa rhythms and sounds.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	4/10
Area of Study 3 and 4 Criteria (p.40)	2/5
<b>Total Mark</b>	<b>6/15</b>

## 10. Salsa

The composition brief is to create a piece based on Salsa rhythm patterns.

- The candidate has created his own rhythms. These rhythmic ideas are developed during the piece. The basic melodic riffs are repeated in a natural progression. The piece has an effective bass line
- The piece combines some of the stylistic features (rhythm and bass line) into a stylistically appropriate piece. It does not develop into a complete Salsa.

<b>Marking Criteria (pp.39-40 of the specification)</b>	
Common Criteria (p.39)	5/10
Area of Study 3 and 4 Criteria (p.40)	3/5
<b>Total Mark</b>	<b>8/15</b>

**There were no Bhangra compositions available at the time of writing this guidance.**

## 5.4 ASSESSMENT OF TERMINAL TASK: RESPOND AND COMMUNICATE

### 1. Rhythmic Shape

Communicated through a written version. The one bar rhythm of the sample assessment materials is used. This is the rhythm of the first bar of the written version.

voice 53

Ex 2

The image shows six staves of handwritten musical notation in treble clef, 4/4 time, with a key signature of one flat (B-flat). The notation is written in black ink on a white background. The first staff is labeled 'voice 53' and the second staff is labeled 'Ex 2'. The notation consists of various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some bars containing rests. The notation is somewhat messy and appears to be a student's attempt at writing a piece of music.

#### Responding:

- There is some manipulation of the opening phrase. The piece works within a simple structure with appropriate cadence points. The middle phrase is less successful with a possible crib from the Classic FM theme. Whilst the procedure of modulation is understood, the piece needs also to return to the tonic.

#### Communicating:

- There are some problems with notating the exact rhythms intended. The result is that some bars are of uneven length. There is no more than pitch and rhythm conveyed.

Marking Criteria (p.43 of the specification)	
Responding Criteria	3/10
Communication Criteria	2/5
<b>Total Mark</b>	<b>5/15</b>

## 2. Note Pattern

Communicated through a performance played by the candidate. The note pattern of the specimen assessment materials is used and forms the first phrase of the melody. The rhythmic shape has been created by the candidate.

### Responding:

- Balanced 4 - bar phrase with good linkage into next phrase. There is a simple structure but the middle section is rather short. There is a very effective development of part of the opening rhythmic shape in the middle section.

### Communicating:

- The piece is played in a way that implies an accurate rendering of the compositional intention. It conveys a sense of style.

<b>Marking Criteria (p.43 of the specification)</b>	
Responding Criteria	7/10
Communication Criteria	4/5
<b>Total Mark</b>	<b>11/15</b>

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## 6 Assessment Forms

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The following forms must be used from the 2007 Examination:

- Coursework and Terminal Task Assessment Form (GCW760);
- Candidate Information Form (GCW761);
- Coursework Performing: Use of Technology: Ephemeral Evidence Form (GCW763).

Forms will be dispatched directly to schools by OCR. However, should the Centre need to, the forms may also be downloaded from [www.ocr.org.uk](http://www.ocr.org.uk).