Music

GCSE 2012

Music

Specification

J535

Version 1

April 2012

OCR

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1 Introduction to GCSE Music

1.1 Overview of GCSE Music

Unit B351 *Integrated Tasks* Controlled assessment A performance*, a composition and a commentary	A performance*, a composition and a commentary , all related to Area of Study 1 Approx 20 hours – 60 marks 30% of the qualification

+

Unit B352 *Practical Portfolio* Controlled assessment A group performance, a composition, a log and commentary	A portfolio containing a performance* relating to Area of Study 2, a composition or arrangement relating to Area of Study 2, 3 or 4 and a log and evaluation Approx 20 hours – 60 marks 30% of the qualification

+

Unit B353 *Creative Task* Timed task – Develop and communicate a short piece	A timed task drawing on understanding gained from an area of study, in which candidates develop a short piece and communicate it, based on a stimulus 45 minutes – 40 marks 20% of the qualification

+

Unit B354 *Listening Test* Written paper with CD	A written paper, with CD, assessing knowledge and understanding of Areas of Study 2, 3 and 4 Up to 1 hour 30 mins – 100 marks 20% of the qualification

*References to 'performance' and 'performing' in this specification include realising using ICT.

1.2 Guided learning hours

GCSE Music requires 120–140 guided learning hours in total.

1.3 Aims and learning outcomes

The aims of this specification are to:

- develop candidates' interest and enjoyment of music that will be sustained in later life, so that they are inspired, moved and changed by studying a broad, coherent, satisfying and worthwhile course of study

- develop candidates' own musical interests and skills including an understanding of how to make music individually and in groups

- enable candidates to evaluate their own and others' music

- develop understanding and appreciation of a range of different kinds of music

- develop broader life-skills and attributes including critical and creative thinking, aesthetic sensitivity, emotional awareness, cultural understanding, self-discipline, self-confidence and self-motivation.

1.4 Prior learning/attainment

Candidates entering this course should 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.

2 Content of GCSE Music

The specification requires candidates to develop their ability in performing/realising and composing, and to develop their listening and appraising skills.

The specification contains four areas of study, which define the subject content, through which candidates develop their knowledge and understanding of:

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

Across the areas of study, students will study music from the past and present, from the western tradition and other world cultures. The areas of study also provide opportunities for candidates to further their understanding of musical styles of their own choosing.

The areas of study are:

Area of Study 1 *My Music*

Area of Study 2 *Shared Music*

Area of Study 3 *Dance Music*

Area of Study 4 *Descriptive Music*

2.1   Area of Study 1: *My Music (Spotlight on my Instrument)*

The content for this area of study is assessed in:

- Unit B351 Integrated Tasks.

Candidates will have additional opportunity to demonstrate their understanding within:

- Unit B353 Creative Task (Creation of a short piece using rhythmic, melodic or chordal stimulus or a set of words).

Candidates should study their instrument, which can include voice or ICT, selecting **as appropriate** from:

- its range, characteristic timbre, and technical strengths and limitations
- its use in different genres, its impact on ensembles, and idiomatic techniques including the use of ICT
- the contextual influences on the way it is used, including the cultural environment.

Focus for Learning

Candidates should apply their understanding to the study of a piece, which is within their capabilities and in a genre or style of their choice. This can be either a solo, or an ensemble piece in which their instrument plays a significant part.

They should study the **context** of the piece, the **role of their instrument** in it and the **techniques** used to create the performance. This will then lead to a performance/recording of the piece, a written commentary and brief, and a composition.

In some performing contexts, such as beatboxing or DJ-ing, the performed piece will be improvised by the candidate reflecting techniques used in a piece studied. In such cases it is acceptable for the performed piece to contain a substantial amount of improvisation by the candidate, and will be assessed as a performance.

Assessment

Unit B351 forms the basis of assessment of this area of study and should be submitted as follows:

- **Performance 1:** a performance of the piece studied.
- **Commentary:** one paragraph on each of the following:
  - The context of the piece and the role of the candidate's instrument within it
  - The instrumental techniques used to perform the piece
  - The quality of the performance
  - A brief for a composition drawing on the techniques investigated.
- **Composition 1:** a piece for the candidate's instrument based on the brief. This can be either a solo, or an ensemble in which the candidate's instrument plays a significant part.

Extension

Candidates may provide a second performance on the same instrument as part of Unit B352.

2.2 Area of Study 2: Shared Music *(Musical Relationships and Roles)*

The content for this area of study is assessed in:
- Unit B352 *Practical Portfolio* (Group Performance)
- Unit B354 *Listening Test*.

Candidates will have additional opportunity to demonstrate their understanding within:
- Unit B352 *Practical Portfolio* (Composition or arrangement for 2 or more instruments)
- Unit B353 *Creative Task* (Creation of a second part to go with chords, or an existing melody).

Candidates should study how musicians work together in different stylistic and cultural contexts, by exploring:

- how a solo part is supported and enhanced by an accompaniment in:
  - voice with single instrumental accompaniment
  - lead voice/instrument with ensemble
- how parts combine in ensembles
- the impact of large musical forces in choral singing.

Focus for Learning

Candidates should explore the **relationships and roles of voices and instruments** as shown in:

- voice and accompaniment:
  - Romantic song (lieder)
  - Pop ballads.
- music contrasting one solo instrument with orchestra/band:
  - Classical concerto
  - Jazz.
- ensembles:
  - Indian classical music
  - Gamelan
  - Baroque and Classical chamber music.
- large vocal ensembles:
  - The great choral classics
  - African *a capella* singing.

Candidates will be expected to know names of composers and performers and how instrumental/ vocal relationships have changed or stayed the same over time.

Candidates should also study:

- the way in which performers learn their parts and have their music communicated, i.e. from notation or from following a leader in an improvisatory manner
- the contextual features that affect the way ensembles interact, including venues, available resources and the cultural environment.

Candidates should be given the opportunity to learn about relationships and roles through guided listening and through practical experience of performing together.

A list of suggested repertoire is provided in Section 2.6.

Extension

Candidates can further explore the relationships listed above in styles, genres and traditions of their own choice.

2.3   Area of Study 3: *Dance Music*

The content for this area of study is assessed in:

- Unit B354 *Listening Test*.

Candidates will have additional opportunity to demonstrate their understanding within:

- Unit B352 *Practical Portfolio* (composition or arrangement of a piece of dance music).

Candidates should study the characteristic features and rhythmic patterns of three types of social dance drawn from contrasting social/historical/geographical contexts:

- paired dance:
  - Waltz
  - Latin Dance (Tango, Salsa).
- group/folk/synchronised dance:
  - Line dance (American, Irish Jig and Reel)
  - Bhangra.
- improvised dance:
  - Disco
  - Club Dance.

Focus for Learning:

Candidates should study and develop an understanding of:

- the origins and cultural context of each style of dance
- the musical characteristics of each dance (structure, tempo, metre, rhythm, melody, instrumentation)
- links between the music and the dance steps
- the impact of venue and occasion on the way the music is structured and performed
- the impact of technology on modern dance
- the names of composers and performers of the music.

Candidates should also learn to apply their understanding of the principles of dance music to other dance styles.

A list of suggested repertoire is provided in Section 2.6.

Extension

Candidates can explore dance styles of their own choice.

2

The content for this area of study is assessed in:

•   Unit B354 *Listening Test*.

Candidates will have additional opportunity to demonstrate their understanding within:

•   Unit B352 *Practical Portfolio* (composition/arrangement of a piece of descriptive music)

•   Unit B353 *Creative Task* (creation of music in response to a sequence of events).

Candidates should study descriptive music from the Romantic period to the present day. Music is a highly expressive medium and candidates should explore how composers have used music to convey stories, paint pictures and set scenes through:

•   programme music (symphonic music from 1820 onwards)

•   film music.

Focus for Learning

Candidates should study and develop understanding of how composers use music to express:

•   a story, picture or scene

•   a mood or emotion

•   a drama or action.

Candidates should know the names of composers and how they have organised sounds for descriptive purposes through the use of musical elements, devices, tonalities and structures. They should explore the use of resources, conventions, processes and music technology.

Candidates should learn the difference between composing descriptive music (where the music has to carry the meaning alone and the structure is in the hands of the composer) and composing music to a film (where the music has to complement the action and work within a framework already set by the film makers).

Extension

Candidates can explore other musical forms which convey meaning, related to their own interests.

A list of suggested repertoire is provided in Section 2.6.

2.5   Language for Learning

Candidates should understand and correctly use language from the following list. Where appropriate they should be able to recognise and name features heard. The lists define the vocabulary which will be used in the listening test. Candidates will not be penalised for correctly using other terminology outside of the list. Many of the terms are basic musical terms which candidates will be familiar with when entering the course.

Candidates will also use many of the concepts listed in their performing, composing and appraising.

Notation

Note lengths and rests from semibreve to semiquaver including dotted notes and triplets

Pitch names and their places on the treble clef from G_I to C^{II}

Stave, score

Treble and bass clefs

Bar and double bar lines, repeat marks

Key signatures and keys up to at least three sharps and flats

Time signatures: simple duple, triple, quadruple, and compound duple

Sharp, flat, natural

Phrase marks, tie

Ornaments, decoration and their signs: trill, turn, mordent, acciaccatura, grace note.

Rhythm

Anacrusis/up-beat

Off-beat/syncopation, dotted

Metre/pulse

Rest/silence

Cross-rhythm, polyrhythm

Swung/swing rhythm

Tala (Indian)

Keteg, gongan (Gamelan)

Son, clave (Salsa)

Chaal (Bhangra).

Melody/Pitch

Stepwise, scalic, passing note, leap

Intervals; unison, 2nd 3rd 4th 5th 6th 7th, octave, tone, semitone

Scales: Major, minor, chromatic, blue scale,

Raga (Indian)

Slendro, pelog (Gamelan)

Range

Bend/slide/glissando.

Harmony

Diatonic, dissonant, atonal, chromatic

Chords: major, minor, seventh, tonic, sub-dominant, dominant, blue note

Cadences: perfect, imperfect, plagal, interrupted

Block chords/chordal, arpeggio/broken chord, triad, comping

Primary triads, simple harmony, harmonic progression, harmonic rhythm

Modulation: tonic, sub-dominant, dominant, relative minor, relative major

Drone

12 bar blues.

Tempo

Largo, andante, moderato, allegro, vivace, presto

Accelerando

Rallentando/ritenuto

Allargando

Rubato

Pause.

Dynamics

ff to *pp* (including Italian names), crescendo and diminuendo in words and symbols.

Articulation

Staccato, tongued, legato/slurred

Pizzicato, arco

Tremolo

Accent/sforzando.

Instruments/Ensembles/Timbre

Standard orchestral instruments and their families

Piano

Continuo – harpsichord, organ, cello

Orchestra, brass band, wind band, wind quintet, string orchestra, string quartet, duet, trio, jazz group

Electronic and pop instruments

Basic instruments that relate to:

Jazz, Indian Classical Music, Gamelan, Salsa, Tango, Bhangra, American folk and Irish folk.

Voices/Ensembles/Timbre

Voices: soprano, mezzo soprano, alto/contralto, tenor, baritone, bass, treble, counter-tenor

A cappella

Syllabic, melismatic

Solo, lead singer, backing vocals, chorus/choir

Scat

Word painting

Sonero and choro (Salsa).

Melodic and compositional devices

Repetition, sequence, imitation, ostinato

Inversion, retrograde

Riff

Improvisation/improvised

Dialogue, question and answer phrases, call and response, pregon and choro (Salsa)

Walking bass

Fills, stabs

Hook.

Texture

Solo, monophonic, thick, thin

Homophonic/chordal

Polyphonic, contrapuntal, counterpoint

Unison, parallel motion, contrary motion

Counter melody, descant, obbligato

Melody and accompaniment

Heterophony (Gamelan).

Structure

Binary, ternary, rondo, variation

Strophic, through composed

Ground bass

Round, canon, fugue

Introduction, coda, bridge, tag

Cadenza

Verse and chorus

Instrumental break, middle eight

Basic, restart, wall (American line dance).

Large structures

Concerto, symphony, sonata, oratorio

Chamber Music – string quartet, wind quintet, concerto grosso.

Musical Periods

Baroque, Classical, Romantic, Modern.

Technology

Synthesiser, drum machine, mixing desk, sequencer, multitracking, overdubbing, amplification, sampler, sampling, scratching, DJ, decks, looping, groove, panning

MIDI, computer

Digital effects, (FX), reverb, echo, distortion, attack, delay

Vocoder, quantising

Remix, collage, overlay.

Dance styles

Tango – Argentine tango, ballroom tango, tango nuevo, electro tango

American line-dance – country and western, barn dance, hustle

Irish Dance – stepdance, reel, jig, slip, hornpipe, ceili

Disco and club dance – acid house, rave, techno, jungle, drum'n'bass, garage, trance, ambient.

Area of Study 1: My Music

The language will embrace words associated with techniques specific to the candidate's chosen instrument (e.g. arco, hammer on, rim shot, fill, quantisation).

2.6 Suggested Repertoire

Area of Study 1

The repertoire is selected by the candidate. The piece studied and performed will normally be a commercially available piece, and not the candidate's composition. However, in some performing contexts, such as rapping, beatboxing or DJ-ing, the piece will be improvised by the candidate within the parameters of a style. In such cases it is acceptable for the performed piece to contain a substantial amount of improvisation by the candidate, and will be assessed as a performance. Candidates will then go on to create a second piece, which will be assessed as a composition.

Area of Study 2

- How a solo part is supported and enhanced by an accompaniment could be exemplified in:
    - Schubert: *Erlking/The Trout*
    - Elton John: *Your Song*
    - Haydn: *Trumpet Concerto*
    - Gerry Rafferty: *Baker Street* (sax solo)
    - Louis Armstrong: *Basin Street Blues*.

- How parts combine in ensembles could be exemplified in:
    - Pachelbel: *Canon*
    - Mozart: *Eine Kleine Nachtmusik*
    - Music for Sitar and Tabla
    - Music for Gamelan.

- The impact of large musical forces could be exemplified in:
    - Handel: *For unto us a child is born* from *Messiah*
    - Orff: *O Fortuna* from *Carmina Burana*
    - Choral music of John Rutter
    - Songs by Ladysmith Black Mambazo.

Area of Study 3

The dance styles could be exemplified as follows:

- **Waltz:**
  - Strauss: *Emperor Waltz*
  - Chopin: *Minute Waltz*
  - Tchaikovsky: Waltzes from *Swan Lake* or *Sleeping Beauty*.

- **Tango:**
  Any pieces of Tango such as found on:
  - CD: *The Rough Guide – Tango* (World Music Network)
  - CD: *The Best Tango Album In The World Ever* (EMI).

- **Salsa:**
  Any pieces of Salsa such as found on:
  - CD: *The Rough Guide – Salsa* (World Music Network)
  - CD: *Simply Salsa* (SIMPLYCD002).

- **American Line Dance:**
  Any pieces of American Line dance as found on:
  - CD: *Line Dance Fever* (17 CDs available – Curb Hit label).

- **Irish Dance:**
  Any Irish jigs or reels as found on:
  - CD: *Riverdance* (K-Tel Ente)
  - CD: *Irish Ceili: Reels And Jigs* (EMI).

- **Bhangra:**
  Any pieces of Bhangra as found on:
  - CD: *The Rough Guide – Bhangra* (World Music Network)
  - CD: *Bhangra Fever.*

- **Disco:**
  - Gloria Gaynor: *I Will Survive*
  - Donna Summer: *Love To Love You Baby*
  - Bee Gees: *Night Fever*.

- **Club Dance**:
  Any pieces of Club Dance as found on:
  - CD: *Club Remixes: Dance 2 This* (Thump Records)
  - CD: *The Countdown Dance Masters: Ultimate Club Mix* (Madacy).

Area of Study 4

- Programme music could be exemplified in:

  - Tchaikovsky: Overture *Romeo and Juliet*

  - Grieg: *Peer Gynt*

  - Saint–Saens: *Danse Macabre*

  - Copland: *Billy the Kid*.

- Film music could be exemplified in:

  - Hans Zimmer: *Pirates of the Caribbean, Gladiator*

  - John Barry: *Out of Africa, Somewhere in Time*

  - John Williams: *Harry Potter, Superman*

  - Ron Goodwin: *633 Squadron*.

It must be noted that none of the music above constitutes any kind of set work. Teachers are free to look at a variety of composers and styles to cover the required content.

3.1 Overview of the assessment in GCSE Music

For GCSE Music candidates must take all 4 units.

GCSE Music J535	
Unit B351: *Integrated Tasks*	
30% of the total GCSE marks Controlled assessment Approximately 20 hours 60 marks This unit is internally assessed and externally moderated.	This unit requires three pieces of work: • a performance (15%) • a commentary (5%) • a composition (10%). The three pieces of work are linked through Area of Study 1. The work can be carried out and assessed by the centre at any time during the course. The work must be presented as follows: • the performance must be recorded • the commentary must be in written format. The composition must be presented in recorded format. If other performers or technology are used in the recording, there must either be a written score or a detailed annotation which defines exactly the extent of the candidate's input. The composition must have a clearly defined brief, which is provided as part of the commentary.
	Performance: Candidates study a piece, which is within their performing capabilities, in a genre or style of their choice. The piece should enable them to demonstrate technical control, expression and interpretation. It should provide scope to show understanding of typical features of their instrument and ways in which musicians use it. The performance can be one of the following: • the candidate performing alone • the candidate accompanied by a live or pre-recorded part • a piece for a group in which the candidate plays a significant part • a multi-tracked recording in which the candidate performs at least one part • a sequenced recording where the candidate programs all parts. Other performers in the piece do not have to be GCSE candidates. The assessment must be based on fluency and technical control, communication and interpretation, and the difficulty of the task, using the criteria set out in Section 4.3.4.

Commentary: The candidate should provide a written commentary about each of the following:

- the context of the piece and the role of their instrument within it

- the instrumental techniques used to perform the piece

- the quality of the performance

- a brief for a composition drawing on the techniques investigated.

There is no minimum length for the commentary but, as a guide, commentaries will normally be no more than 400 words in length.

The assessment must be based on the criteria for commentary set out in Section 4.3.4 on page 50.

An example form is provided in Appendix B.

Composition: Candidates should compose a piece for their instrument based on the brief. This can be either a solo, or an ensemble in which their instrument plays a significant part.

The assessment must be based on the core criteria for composing on page 47, and on the Area of Study 1 criteria, set out in Section 4.3.4 on page 49.

Unit B352: *Practical Portfolio*

30% of the total GCSE marks	This unit requires three pieces of work:
	• a group performance (15%) (AoS 2)
	• a composition or arrangement (10%) (AoS 2, 3 or 4)
Controlled assessment	• a composition log and evaluation (5%).
Approximately 20 hours	**The group performance** must be of a different piece from that submitted in Unit B351. It can use the same instrument or a different instrument. It can be a performance of the candidate's own composition or arrangement.
60 marks	
This unit is internally assessed and externally moderated.	The group performance can be one of the following:
	• the candidate performing with a live or other live parts
	• the candidate in partnership with another live part, performing to a backing track
	• any other type of performance which demonstrates understanding of how parts work together.
	Other performers in the piece do not have to be GCSE candidates.
	The assessment must be based on fluency and technical control, interpretation and ensemble awareness, and the difficulty of the task, using the criteria set out in Section 4.3.4.

The composition or arrangement must be based on one of the following six tasks:

- an original composition for a group of two or more players (AoS 2)

- an arrangement of a piece for two or more players (AoS 2)

- an original piece of dance music in a style of the candidate's choice (AoS 3)

- an arrangement of a piece in the style of a dance of the candidate's choice (AoS 3)

- an original piece of programme music, based on a mood or a sequence of events (AoS 4)

- an arrangement of a piece, adapted to convey a different mood from the original (AoS 4).

An arrangement can be of a whole piece or part of a piece. It must include a creative element and not be a transcription. A copy of the original (recorded or written) must accompany the portfolio.

The assessment must be made based on the criteria for composing or arranging, and on the appropriate area of study criteria set out in Section 4.3.4.

The log and evaluation should define a clear brief, based on one of the six tasks, and track the process of composing, including specific information about support provided either from the teacher, or from others, or from ICT. There should be a brief evaluation of the success of the composition. An example form is provided in Appendix B.

The assessment must be made based on the criteria for log and evaluation set out in Section 4.3.4 on page 51.

Unit B353: *Creative Task*

20% of the total GCSE marks 45 mins 40 marks **This unit is externally assessed.**	The creative task enables candidates to demonstrate their musical understanding learned from their study in a practical way. Candidates will be able to draw on their understanding from Area of Study 1, 2 or 4. Candidates will **create** and **communicate** a short piece of music in response to a stimulus set by OCR. They will undertake this under controlled conditions. They will communicate their piece either through a performance on their instrument/voice, **or** through a performance using ICT **or** by writing it down. A choice of six stimuli will be offered. The candidate may develop the chosen stimulus in any style. The response must bear a clear musical relationship to the stimulus. Candidates will draw on their knowledge of the areas of study either by creating a piece for their own instrument (AoS 1) or by creating a piece for two instruments (AoS 2) or by creating a piece of descriptive music (AoS 4). Candidates will choose one of the following stimuli: • a rhythmic phrase: 2 bars of 2/4, 3/4, 4/4, or 6/8 (AoS 1) • a note pattern: up to 9 notes (printed in staff notation with letter names) (AoS 1) • a melodic phrase: 8 bars to which a second part (descant or bass line) can be added (AoS 2) • a chord sequence: up to 5 chords (printed as triads, with chord names and tablature). (AoS 1 and/or 2) • a set of words: up to eight lines in length (AoS 1) • music to describe a sequence of events (AoS 4). Candidates may use any instrument(s) including non-acoustic sound sources and ICT. If necessary, the stimulus may be transcribed or transposed to suit the nature of specific instruments and the needs of the candidate. The transcribed/transposed version must be submitted with the candidate's work. If the 'words' stimulus is chosen, the words must be used in full in the piece. The creative task must be administered towards 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 **45 mins** supervised time after they have selected the stimulus. Before the 45 mins begins, the candidate will be given a copy of the printed stimuli. The teacher will play or read any of the stimuli on request. The candidate will select one of the stimuli. If the stimulus chosen is in musical notation, the teacher will play the chosen stimulus twice on a suitable instrument. The teacher may also record the stimulus for the candidate in any format.

	During the supervised time, candidates may use any instruments, voice, or ICT, recording and/or writing equipment. Pre-prepared work must not be brought into the examination room. During the last five minutes of the supervised time, candidates will either record their composition using their instrument or ICT, or complete their written version. The candidate alone must perform any work submitted in this component. The exceptions are the melodic phrase and the chords, where the stimulus may be played (recorded or live) whilst the candidate performs their additional part. Candidates who choose to submit their response in written form will not be required to perform or make a recording.

Unit B354: *Listening Test*

20% of the total GCSE Up to 1 hour 30 mins 100 marks **This unit is externally assessed.**	This unit will assess candidates' knowledge and understanding of the content of Areas of Study 2 (*Shared Music*), 3 (*Dance Music*) and 4 (*Descriptive Music*). It will enable candidates to demonstrate their knowledge and understanding of:

- the use of musical elements, devices, tonalities and structures

- the use of resources, conventions, processes, music technology and relevant notations, including staff notation.

The contextual influences that affect the way music is created, performed and heard.

Candidates will be expected to answer questions based on extracts of music played during the test. The instructions to candidates and the questions will be pre-recorded with silences during which candidates will complete their answers. The question paper will serve as the answer book.

The following types of question will be asked:

- multiple choice

- short answer questions

- questions that require an answer using either a series of single words or phrases, or prose extending beyond a sentence.

The recording will be in CD format. The actual length of the test will be around 60 minutes, with small variations from year to year, dependent on the length of the musical extracts. However, to inform timetable planning, centres are advised to allow one and a half hours to enable the test to be administered effectively.

The following will apply:

- musical vocabulary used in the questions and expected in the answers will be taken from Section 2.5 Language for Learning on pages 11–14

- candidates will also be able to use non-technical language to communicate responses

- extracts of music will be used to assess candidates' understanding of the content of the areas of study. This will involve the use of repertoire from both within and outside of the recommended lists

- in the case of Area of Study 3 where specific dance styles are studied, extracts from related dance styles other than those listed could be used as a means of comparison. (Detailed specific knowledge will **not** be expected.)

3

3.2 Assessment Objectives (AOs)

Candidates are expected to demonstrate aural perception, musical knowledge and understanding and communication through:

AO1 **Performing Skills**	performing/realising with technical control, expression and interpretation
AO2 **Composing Skills**	creating and developing musical ideas with technical control and coherence
AO3 **Listening and Appraising Skills**	analysing and evaluating music using musical terminology.

3.2.1 AO weightings – GCSE Music

Unit	% of GCSE			Total
	AO1	AO2	AO3	
Unit B351: *Integrated Tasks*	15	10	5	30%
Unit B352: *Practical Portfolio*	15	10	5	30%
Unit B353: *Creative Task – Performed* or *Creative Task – Written*	7.5 or 0	12.5 or 20		20% 20%
Unit B354: *Listening Examination*			20	20%
Totals	37.5% or 30%	40% or 32.5%	30%	100%

3.3   Grading and awarding grades

GCSE results are awarded on the scale A* to G. Units are awarded a* to g. Grades are indicated on certificates. However, results for candidates who fail to achieve the minimum grade (G or g) will be recorded as *unclassified* (U or u) and this is **not** certificated.

Most GCSEs are unitised schemes. When working out candidates' overall grades OCR needs to be able to compare performance on the same unit in different series when different grade boundaries may have been set, and between different units. OCR uses a Uniform Mark Scale to enable this to be done.

A candidate's uniform mark for each unit is calculated from the candidate's raw mark on that unit. The raw mark boundary marks are converted to the equivalent uniform mark boundary. Marks between grade boundaries are converted on a pro rata basis.

When unit results are issued, the candidate's unit grade and uniform mark are given. The uniform mark is shown out of the maximum uniform mark for the unit, e.g. 41/60.

The specification is graded on a Uniform Mark Scale. The uniform mark thresholds for each of the assessments are shown below:

(GCSE) Unit Weighting	Maximum Unit Uniform Mark	Qualification Grade								
		a*	a	b	c	d	e	f	g	u
30%	120	108	96	84	72	60	48	36	24	0
20%	80	72	64	56	48	40	32	24	16	0

A candidate's uniform marks for each unit are aggregated and grades for the specification are generated on the following scale:

Qualification	Max Uniform Mark	Qualification Grade								
		A*	A	B	C	D	E	F	G	U
GCSE	400	360	320	280	240	200	160	120	80	0

The externally marked papers will have a total weighting of 40% and controlled assessment a weighting of 60%.

A candidate's uniform mark for each paper will be combined with the uniform mark for the controlled assessment to give a total uniform mark for the specification. The candidate's grade will be determined by the total uniform mark.

3.4   Grade descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; 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.

The grade descriptors have been produced by the regulatory authorities in collaboration with the awarding bodies.

3.4.1 Grade F

Candidates sing and/or play music with some fluency and control of the resources used.

They compose music which shows some ability to organise musical ideas and use appropriate resources in response to a brief.

They describe musical features using a simple musical vocabulary, make improvements to their own work and offer some justification of opinions expressed.

3.4.2 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 which shows ability to develop musical ideas, use conventions, explore the potential of musical structures and resources, and fulfils a brief.

They make critical judgements about their own and others' music using a musical vocabulary.

3.4.3 Grade A

Candidates explore the expressive potential of musical resources and conventions used in selected genres and traditions. They sing and/or play music with a sense of style, command of the resources used and making appropriate gradations of tempo, dynamics and balance.

They compose music which shows a coherent and imaginative development of musical ideas and consistency of style, and fulfils a brief.

They make critical judgments about their own and others' music using an accurate and extensive musical vocabulary.

3.5 Quality of written communication

Quality of written communication is assessed in Units B351 (commentary), B352 (log and evaluation) and B354 (Listening Test) and is integrated in the marking criteria.

Candidates are expected to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- present information in a form that suits its purpose
- use an appropriate style of writing and, where applicable, specialist terminology.

Candidates who communicate their music using written notation are expected to do so accurately.

Controlled assessment in GCSE Music

This section provides general guidance on controlled assessment: what controlled assessment tasks are, when and how they are available; how to plan and manage controlled assessment and what controls must be applied throughout the process. More support can be found on the OCR website in the *Guide to controlled assessment in Music*.

Teaching and Learning

Controlled assessment is designed to be an integral part of teaching and learning. Activities which develop skills take place regularly in the classroom, using a variety of appropriate resources (as chosen by the teacher). These opportunities allow candidates to practise a wide range of tasks, and teachers can discuss and comment on performance as appropriate. There are no restrictions regarding time or feedback to individual learners during the teaching and learning phase.

When all necessary teaching and learning has taken place and teachers feel that candidates are ready for assessment, candidates can be given the controlled assessment task.

4.1 Controlled assessment tasks

Units B351 and B352 have been designed to be internally assessed, applying the principles of controlled assessment. Controls are set within the assessments so that validity and reliability are ensured and the assessors can confidently authenticate the candidates' work. These controls take a variety of forms in each of the stages of the assessment process: task setting, task taking and task marking. Within each of these three stages there are different levels of control. This section sets out the overall OCR approach, but the Scheme of Assessment sections of the units include more detail and any specific requirements.

All controlled assessment tasks are set by OCR.

OCR will assume a medium level of control in relation to the setting of tasks. The task taking parameters will be defined for several key controls and the remainder set by centres as outlined below.

Unit B351: The Performing, Composing and Commentary are linked to the study of the candidate's instrument. The brief for the composition is developed by the candidate based on their study of the piece performed.

Unit B352: The composing task must be selected from the six tasks provided in Section 3.1.

The six tasks are repeated for clarity:

The composition or arrangement must be based on one of the following six tasks:
- an original composition for a group of two or more players (AoS 2)
- an arrangement of a piece for two or more players (AoS 2)
- an original piece of dance music in a style of the candidate's choice (AoS 3)
- an arrangement of a piece in the style of a dance of the candidate's choice (AoS 3)
- an original piece of programme music, based on a mood or a sequence of events (AoS 4)
- an arrangement of a piece, adapted to convey a different mood from the original (AoS 4).

An arrangement can be of a whole piece or part of a piece. It must include a creative element and not be a transcription. A copy of the original (recorded or written) must accompany the portfolio.

There is scope within the tasks for candidates to work to their strengths, using their learning from Areas of Study 2, 3 and 4.

OCR does not provide set pieces for performance in order to enable candidates to work to their strengths, capabilities and interests.

4.2 Planning and managing controlled assessment

Controlled assessment tasks are available at an early stage to allow planning time. Candidates should be allowed sufficient time to complete the tasks.

Suggested steps and timings are included below, with guidance on regulatory controls at each step of the process. Teachers must ensure that the control requirements indicated below are met throughout the process.

4.2.1 Definitions of the controls

(a) **Authenticity control:** Candidates will complete all work for assessment under direct teacher supervision except as outlined below. For GCSE in Music most, but not all, work for assessment would be under direct teacher supervision, for example, it is acceptable for some aspects of exploration to be outside the direct supervision of the teacher but the teacher must be able to authenticate the work and insist on acknowledgement and referencing of any sources used.

(b) **Feedback control:** Feedback to candidates is encouraged within tightly defined parameters. Teachers should supervise and guide candidates who are undertaking internally assessed work. The degree of teacher guidance will vary according to the nature of the work being undertaken. It should be remembered, however, that candidates are expected to reach their own judgements and complete the work in its entirety themselves.

When supervising tasks, teachers are expected to:

- offer candidates general advice about how best to approach such tasks (teachers must not provide detailed and specific advice on how any compositional drafts, for example, may be improved to meet the assessment criteria; they must not provide compositional ideas without declaring them)

- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism (teachers must not allow candidates to help each other nor to work at home, where the authenticity of the work cannot be verified)

- exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements

- 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.

Furthermore, in composing/arranging work teachers must:

- keep a log of all aspects of the work that are not generated entirely by the candidate (this includes the use of pre-sets and compositional software).

(c) **Time control:** The following times should be adhered to in the tasks:

Unit B351

Task	Outcome	Process
Performance	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	The amount of time candidates will need to prepare performance pieces will vary, dependent on the individual. Some candidates may choose to perform pieces that they have prepared for other purposes, e.g. a school show, or an Associated Board Examination. Other candidates will practise their pieces in curriculum time, and it is expected that this will take about five hours.
Composition	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	Candidates should be allowed a maximum of 10 hours to complete their composition task.
Commentary	No more than 400 words in length.	Candidates should be allowed a maximum of four hours to complete their commentary.

Unit B352

Task	Outcome	Process
Performance	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	The amount of time candidates will need to prepare performance pieces will vary, dependent on the individual. Some candidates may choose to perform pieces that they have prepared for other purposes e.g. a school show, or an Associated Board Examination. Other candidates will practise their pieces in curriculum time, and it is expected that this will take about five hours.
Composition	No more than five minutes in length. There is no minimum length but the piece should be long enough to allow candidates to demonstrate the full extent of their ability.	Candidates should be allowed a maximum of 12 hours to complete their composition task and to log the process.
Log and evaluation	The evaluation should be no more than 200 words in length.	Candidates should be allowed a maximum of two hours to complete their evaluation.

Controlled assessed work should be supervised and marked by the same teacher. Some of the work, by its very nature, may be undertaken outside the centre, e.g. listening, practising, etc, but it is expected that using or applying these activities will be undertaken under direct teacher supervision. With all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work and be able to authenticate it using the specified procedure.

(d) **Collaboration control:** Group composition work is not encouraged but, in rare cases, it may be desirable.

Group compositions are not allowed in Unit B351.

If group compositional work is submitted in Unit B352, each candidate's individual contribution must be clearly identifiable for assessment. Joint decisions about structure, harmony etc. cannot be attributed to any individual candidate.

(e) **Resource control:** Access to resources will be limited to those appropriate to the task and as required by the unit. Candidates will need to be provided with the most appropriate materials and equipment to allow them full access to the marking criteria and the use of specialist equipment and software will be required to enable the candidate to achieve fully.

Where Music Technology is used to support the compositional process, full details of this must be provided.

4.2.2   Preparation and research time

Preparation (informal supervision)

Informal supervision ensures that the work of the individual candidates is recorded accurately and that plagiarism does not take place. Assessable outcomes may be informed by group work, but must be an individual response.

Research (limited supervision)

Limited supervision means that candidates can undertake this part of the process without direct teacher supervision and outside the centre as required. Candidates are also able to work in collaboration during this stage. However, when producing their final piece of work, candidates must complete and/or evidence all work individually.

During the research phase candidates can be given support and guidance.

Teachers **can:**

* explain the task
* advise on how the task could be approached
* advise on resources
* alert the candidate to key things that must be included in the final piece of work.

Teachers **must not:**

* comment on or correct the work
* provide templates, model answers or feedback on drafts.

Candidates must be guided on the use of information from other sources to ensure that confidentiality and intellectual property rights are maintained at all times. It is essential that any material directly used from a source is appropriately and rigorously referenced.

4.2.3 Producing the final piece of work

Producing the final piece of work (formal supervision)

Formal supervision means under direct teacher supervision: teachers must be able to authenticate the work and there must be acknowledgement and referencing of any sources used. If writing up is carried out over several sessions, work must be collected in between sessions.

When supervising tasks, teachers are expected to:

• exercise continuing supervision of work in order to monitor progress and to prevent plagiarism

• exercise continuing supervision of practical work to ensure essential compliance with Health and Safety requirements

• 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.

Candidates must work independently to produce their own final piece of work.

4.2.4 Presentation of the final piece of work

Candidates must observe the following procedures when producing their final piece of work for the controlled assessment tasks:

• any copied material must be suitably acknowledged

• quotations, both musical and textual, must be clearly marked and a reference provided wherever possible

• work submitted for moderation or marking must be labelled with the:

  - centre number

  - centre name

  - candidate number

  - candidate name

  - specification code and title

  - assignment title.

Work submitted in digital format (CD or online) must be in a suitable file structure as detailed in Appendix A.

Presentation and authentication of performing

The following rules apply to the submission of performances:

• the candidate's part in the piece must be clearly distinguishable. In order to promote this, the following are excluded:

  - performing with a recording and doubling the lead line

  - performing in unison with other instruments of the same timbre.

• performing with a backing track is allowed (other than as above)

- in cases where the candidate's part is difficult to identify on the recording, a copy of the music must be sent to the moderator. If no music is available, then video evidence will be required

- the candidate's part should not normally be consistently doubled. Where this happens, it will considerably reduce the difficulty of the task for the candidate, and this must be taken into account in selecting a difficulty mark

- the assessor must be present throughout the recording of the performance

- the performance must be one complete 'take'.

Live performances which are enhanced by ICT

Any enhancement to a live performance using ICT must be clearly documented. Where the enhancement is made by the candidate, it can be credited as part of the assessment of the musicality of the performance. Musical enhancement can come in one of three ways:

- effects added during or after the recording of the piece

- use of multi-tracking

- use of a computer/midi/sequencing package.

Centres must take into account the following points when supervising live performances which are then enhanced by ICT:

- 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

- 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.

The use of pre-programmed tracks and automatic accompaniments as part of live performance is acceptable provided information is given about the nature of the candidate's input.

Presentation and authentication of composing

The following rules apply to the submission of compositions:

- compositions/arrangements must be submitted in recorded form and accompanied by a score or detailed annotation

- where others are involved in the performance of the work, they must not enhance what the candidate has provided. Where the candidate's intention is only implied and the performer(s) interpret the composition (such as by improvising in a section or by adding accompanying figurations to a set of chords) credit cannot be given

- in all cases where others are involved in a performance, evidence of what the performers are using as the basis for their realisation must be provided in the score or annotations

- if joint compositions are submitted, only the identifiable input of the candidate can be credited. Joint decisions cannot be credited to any one candidate.

All compositions and arrangements must have a clearly defined **brief** or intention. These are assessed within the commentary (Unit B351) and the log (Unit B352). Without a brief, marks cannot be awarded for the composition.

Any starting point provided by the teacher must be submitted with the composition. This includes worksheets containing banks of ideas, and structural recommendations.

Composition work **must be based on an area of study**. Within Unit B351 the composition is based on Area of Study 1, and within Unit B352, it must be based on one of the six tasks, based on Area of Study 2, 3 or 4.

Any material used which is **not** the candidates' own must be acknowledged and copies of the original materials (scores, recordings, technology) **must** accompany the work sent to the moderator. The teacher must verify that they have supervised the process of composing.

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.

Commentary (Unit B351)

The commentary should be submitted in written format. Centres may use the *pro forma* in Appendix B or their own format. The commentary should be divided into four paragraphs addressing the four areas defined in Area of Study 1, under the section **Commentary**.

Teachers may annotate the commentaries to support the marks awarded.

Composition Log and Evaluation (Unit B352)

The log and evaluation should be submitted in written format. It should be compiled on a weekly basis during the process of composition and it will provide evidence of authenticity. Centres may use the *pro forma* in Appendix B or their own format.

Teachers may annotate the log and evaluation to support the marks awarded.

4.3 Marking and moderating controlled assessment

All controlled assessment units are marked by the centre assessor(s) using OCR marking criteria and guidance and are moderated by the OCR-appointed moderator. External moderation is either e-moderation where evidence in a digital format is supplied or postal moderation.

4.3.1 Applying the marking criteria

The starting point for marking the tasks is the marking criteria (see section 4.3.4 *Marking criteria for controlled assessment tasks*). The criteria identify levels of performance for the skills, knowledge and understanding that the candidate is required to demonstrate. Before the start of the course, and for use at INSET training events, OCR will provide exemplification through real or simulated candidate work which will help to clarify the level of achievement the assessors should be looking for when awarding marks.

4.3.2 Use of 'best fit' approach to marking criteria

The assessment task(s) for each unit should be marked by teachers according to the given marking criteria within the relevant unit using a 'best fit' approach. For each of the marking criteria, teachers select one of the band descriptors provided in the marking grid that most closely describes the quality of the work being marked.

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The award of marks **must be** directly related to the marking criteria.

Teachers use their professional judgement in selecting the band descriptor that best describes the work of the candidate.

To select the most appropriate mark within the band descriptor, teachers should use the following guidance:

• where the candidate's work *convincingly* meets the statement, the highest mark should be awarded

• where the candidate's work *adequately* meets the statement, the most appropriate mark in the middle range should be awarded

• where the candidate's work *just* meets the statement, the lowest mark should be awarded.

Teachers should use the full range of marks available to them and award *full* marks in any band for work which fully meets that descriptor. This is work which is 'the best one could expect from candidates working at that level'. Where there are only two marks within a band the choice will be between work which, in most respects, meets the statement and work which just meets the statement. For wider mark bands the marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but **not** the highest or lowest mark in the band.

Only one mark per criterion will be entered. The final mark for the candidate for the controlled assessment unit is out of a total of 60 and is found by totalling the marks for each of the marking criteria strands.

There should be clear evidence that work has been attempted and some work produced. If a candidate submits no work for the internally assessed unit(s), then the candidate should be indicated as being absent from that unit. If a candidate completes any work at all for an internally assessed unit, then the work should be assessed according to the marking criteria and the appropriate mark awarded, which may be zero.

4.3.3   Annotation of candidates' work

Each piece of internally assessed work should show how the marks have been awarded in relation to the marking criteria. The use of candidate assessment forms (CAF) GCW172/GCW172i and GCW173/GCW173i on the website are provided for this purpose.

The writing of comments on the CAF provides a means of communication between teachers during the internal standardisation and with the moderator if the work forms part of the moderation sample.

4.3.4   Marking criteria for controlled assessment tasks

The appropriate set of criteria, from those given below, are to be applied to the assessment of Performing and Realising, Composing and Arranging, Commentary (Unit B351) and Composition Log and Evaluation (Unit B352).

Performing

When making the 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 select pieces that enable them to demonstrate their musicality.

Performances are assessed under three categories as follows:

In Unit B351:

- fluency and technical control (12 marks)
- communication and interpretation (12 marks)
- difficulty (6 marks).

In Unit B352:

- fluency and technical control (12 marks)
- interpretation and ensemble awareness (12 marks)
- difficulty (6 marks).

For each performance the three marks are added together to give a total mark of 30.

In order to challenge the more able performers, the top bracket in each category represents a standard above that which would normally be expected at GCSE level, and should be reserved for exceptional performances.

With the exception of the mark for difficulty, the zero mark in each category is reserved for attempts which demonstrate no response or no response worthy of credit.

Fluency and technical control (Units B351 and B352)

1–2	The performance has occasional fluency with correct rhythms and/or pitches in easier passages. Intonation (where relevant) may be weak.
3–5	The performance has some fluency with mostly correct rhythms and pitches. Technical errors sometimes disturb the flow of the music and intonation (where relevant) will be partially secure.
6–8	The performance is fluent, with technical control adequate to the demands of the music. There are misplaced notes which do not disrupt the overall flow of the music. Intonation (where relevant) is generally secure.
9–11	The performance is confident and fluent with good technical control which is appropriate to the demand of the music. Minor blemishes do not affect the overall flow of the performance. Intonation and tone production are good.
12	The performance is confident, accurate and fluent, and demonstrates mastery of the instrument.

0 marks = no response or no response worthy of credit

Communication and interpretation (Unit B351)

1–2	The performance attempts to communicate the piece in a simple way with little success.
3–5	The performance conveys some aspects of the composer's intentions with partial success.
6–8	The performance uses some appropriate stresses, dynamics and articulation to communicate the composer's intentions.
9–11	The performance has a clear sense of direction. Phrases are well shaped and there is good attention to articulation, dynamics and conventions appropriate to the style. The outcome is convincing.
12	The performance provides a memorable musical interpretation of the piece which shows both individuality and a high level of stylistic understanding.

0 marks = no response or no response worthy of credit

Interpretation and ensemble awareness (Unit B352)

1–2	The candidate performs with limited awareness of the other performer(s). The success of the performance is carried by the other performer(s).
3–5	The candidate is aware of the other performer(s) and keeps in time for the most part but lacks sensitivity to the demands of balance and other performing conventions.
6–8	The candidate coordinates their part with the other performer(s) and uses appropriate stresses, dynamics and articulation which are fitting to their role in the group context.
9–11	The candidate is sensitive to their role in the group and makes appropriate adjustments to their part to meet the demands of coordination and balance, taking the lead where appropriate. A positive and stylish contribution is made to the outcome.
12	The candidate demonstrates empathy with the other performer(s) and makes a powerful contribution to the impact of the performance.

0 marks = no response or no response worthy of credit

Difficulty

0–1	A simple piece which uses a limited rhythmic and/or melodic range with easy movement between notes, in an easy key.
2–3	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	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.
6	A difficult piece which requires a high level of dexterity. It exceeds the instrument specific criteria for 5 marks in several significant respects.

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 on pages 44–58. Candidates should attempt pieces that are within their performing capabilities. Marks awarded for difficulty cannot exceed marks for fluency and technical control. Therefore if a piece is awarded the mark of 3 for fluency and technical control, it cannot be awarded a mark higher than 3 for difficulty.

If a live performance is enhanced by ICT in any of the ways described in Appendix A, 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 Candidate Assessment Form

- the quality of the whole performance (with added effects, other parts etc) is then assessed using the criteria for fluency and technical control, and for communication and interpretation

- the three marks are added together.

Realising

When making the assessment, teachers are reminded that the standard of realising 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 select pieces that enable them to demonstrate their musicality.

Realisations are assessed under three categories as follows:

- fluency and technical control (12 marks)

- communication and interpretation (12 marks)

- difficulty (6 marks).

The three marks are added together to give a total mark of 30.

In order to challenge the more able students, the top bracket in each category represents a standard above that which would normally be expected at GCSE level, and should be reserved for exceptional realisations.

Candidates should attempt pieces that are within their realising capabilities. Marks awarded for difficulty cannot exceed marks for fluency and technical control. Therefore if a piece is awarded the mark of 3 for fluency and technical control, it cannot be awarded a mark higher than 3 for difficulty.

With the exception of the mark for difficulty, the zero mark is reserved for attempts which demonstrate no response or no response worthy of credit.

Fluency and technical control

1–2	The realisation has occasional accuracy with correct placement of rhythms and/or pitches in easier passages.
3–5	The realisation has some accuracy and uses some of the musical elements appropriately.
6–8	The realisation is accurate, and displays technical control which is adequate to the demand of the piece.
9–11	The realisation is accurate and displays good technical control which is appropriate to the demand of the piece. Minor errors do not affect the overall flow of the music.
12	The realisation is wholly accurate and fluent and demonstrates mastery of the technology.

0 marks = no response or no response worthy of credit

Communication and interpretation

1–2	The realisation attempts to communicate the piece in a simple way with little attention to detail.
3–5	The realisation conveys some aspects of the composer's intentions with partial success.
6–8	The realisation uses appropriate timbres, dynamics and articulation to communicate the composer's intentions.
9–11	The realisation has a clear sense of direction and shape. There is good attention to detail in terms of articulation, dynamics and conventions appropriate to the style. The outcome is convincing.
12	The realisation provides a memorable musical interpretation of the piece which shows both individuality and a high level of stylistic understanding.

0 marks = no response or no response worthy of credit

Difficulty

0–1	A short piece which has at least three parts and uses a limited rhythmic and/or melodic range. There are few other demands and the parts work simply together.
2–3	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	A more complex piece involving the interaction of a number of parts, with more intricate technical demands in terms of an extended range and the need to control tempo, articulation dynamics and phrasing.
6	A complex piece which makes advanced technical demands and requires attention to intricate detail across a significant number of parts.

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	DJ-ing
Tuned percussion	Woodwind and recorders	Rapping/MC-ing
Untuned percussion	Brass	Piano and organ
Guitar - chord style	Voice	Sequencing
Guitar - classical	Beatboxing	

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 4–5 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.

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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 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 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.

Beatboxing

An example of the 0–1 mark band: a simple rhythmic idea using basic sounds for bass drum, snare drum and hi-hat (b/t/psh). Has a steady beat in a simple structure. The assessed part fits easily with any other parts. Has simple demands.

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

- pitch: alternative sounds – creating variations and/or fills

- duration: more complicated rhythmic ideas including syncopation

- dynamics: dynamic contrasts

- tempo: faster pieces requiring technical dexterity in order to articulate faster movement of sounds

- timbre: more inventive sounds

- structure: addition of contrasting sections.

An example of the 4–5 mark band: a faster piece using 16 beat patterns including syncopation. The addition of effects such as vocal echo/reverb. The inclusion of scratching sounds or instrumental (vocal) sounds. A longer piece as an accompaniment to an MC or rapper.

DJ-ing

(This should be a FREESTYLE performance using Vinyl or CD, which will require video evidence.)

An example of the 0–1 mark band: a simple rhythmic scratching (baby scratching) in time to beat. Has simple demands. Candidate has full control of the decks.

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

- techniques: use of drum scratching, forward and backward scratching, chops/stabs, crab scratching, scribble scratching, echo fading
- duration: more complicated rhythmic ideas including syncopation
- dynamics: use of deck faders and cross faders; good mix of both sound sources
- tempo: faster movement of scratches
- timbre: inventive use of sound sources
- structure: addition of contrasting sections.

An example of the 4–5 mark band: a longer performance with a variety of scratching techniques, incorporating drum scratching and a good use of the cross fader. Possibly accompanying an MC or rapper.

Rapping / MC-ing

An example of the 0–1 mark band: a simple rhythmic idea using simple rhymes. Has a steady beat in a simple structure. The assessed part fits easily with any other parts. Has simple demands.

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

- pitch: addition of a hook line being sung
- duration: more complicated rhythmically with syncopation including breaks
- dynamics: dynamic contrasts
- tempo: faster pieces requiring technical dexterity in order to articulate faster movement of words
- timbre: longer words
- structure: addition of contrasting sections.

An example of the 4–5 mark band: a faster piece using long words, including syncopation. The inclusion of a hook line being sung. A longer piece requiring constant rapping.

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.

Sequencing

Needs to have at least **three** sequenced parts. A copy of the given starting point (melody or score) must be provided for moderation. The piece must be all the candidate's own work - no use of pre-programmed loops or samples is allowed.

An example of the 0–1 mark band; a simple 12–16 bar melody with two suitable accompanying parts. Basic in its use of dynamics and tempo. The style is simple in its demands. The three parts fit together in a simple way.

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

- techniques: balancing of different parts; use of panning (stereo placing); use of reverb/chorus/other effects
- duration: use of quantisation and editing of note values; use of staccato/legato notes
- dynamics: use of volume changes including gradual changes; changes in individual note velocity (if using mouse input)
- tempo: use of tempo changes
- timbre: inventive choice/use of sound sources
- texture: addition of more parts
- structure: addition of contrasting accompaniment ideas
- style: more complex in its requirements.

An example of the 4–5 mark band: a longer piece using 7/8 different parts with obvious structural changes with tempo and dynamic changes. Uses quantising carefully and has a sense of stereo placement.

Composing

Each composition or arrangement is awarded a mark out of 15 using the core criteria and a mark out of 5 using the area of study criteria.

The core criteria take into account the quality of ideas, the way that they are manipulated, and the structure. The overarching outcome statement should be used to define the band of marks into which the composition is placed. A mark should then be selected within the band to reflect the degree to which the piece meets the rest of the criteria.

The lowest band of marks should be used only for pieces that demonstrate little real positive achievement, and the top mark for pieces which are outstanding in all respects.

Core criteria for compositions in Units **B351** and **B352**:

1–2	**Outcome: a piece which is either ambiguous or lacking in musical meaning.** The piece has a basic creative idea, which is either limited in scope or lacking musical shape. There are a few simple musical devices used and there is minimal evidence of any structural consideration.
3–5	**Outcome: a piece which has a little coherence.** The piece has simple creative ideas which draw on a small range of musical elements. It uses some musical devices, which enable the piece to be extended within a simple structure.
6–8	**Outcome: a piece which has some coherence and consistency.** The piece has creative ideas, which use some musical elements successfully in combination. There is some development using appropriate devices. The structure is well defined and appropriate to the musical materials.
9–11	**Outcome: a piece which is musically coherent with some stylistic consistency.** The piece has creative musical ideas, which have been shaped using a range of musical elements. There is development of ideas, which is appropriate to the style showing understanding of several compositional techniques. The structure supports a balance of unity and variety.
12–14	**Outcome: a piece which is musically successful demonstrating a strong sense of style.** The piece has imaginative musical ideas, which are conceived through the effective combination of all of the musical elements appropriate to the style. There is development using an advanced range of compositional techniques. The piece demonstrates good understanding of stylistic and structural conventions.
15	**Outcome: a piece which is memorable and musically compelling in its impact.** The piece has highly imaginative and original musical ideas, which demonstrate a high level of musical understanding. Advanced compositional techniques are applied in a craftsman-like way and the structural framework supports the impact of the piece.

0 marks = no response or no response worthy of credit

Core criteria for arrangements in Unit B352

1–2	**Outcome: an arrangement which is either ambiguous or lacking in musical meaning, or which makes little change from the original.** The piece states the given materials. There are some changes, which make little positive impact. There is either minimal structural consideration or no change to the structure provided by the original.
3–5	**Outcome: an arrangement where the changes to the materials provide a little coherence.** The piece contains simple changes to the materials drawing on a small range of musical elements. The materials are extended and placed within a simple structure.
6–8	**Outcome: an arrangement whereby changes to the original provide some coherence and consistency.** The piece has some creative changes to the materials, using some musical elements successfully in combination. There is some development using appropriate devices. The materials have been placed within a well-defined and appropriate structure.
9–11	**Outcome: an arrangement whereby changes to the original provide musical coherence and some stylistic consistency.** The materials have been reshaped in a musical way, using a range of musical elements. There is development, which is appropriate to the style showing understanding of several compositional techniques. The materials have been placed within a structure, which supports a balance of unity and variety.
12–14	**Outcome: an arrangement which is musically successful and demonstrates a strong sense of style.** The arrangement reworks the materials imaginatively, through the effective combination of all of the musical elements. It shows consistency in its use of figurations, textures and other conventions. The piece demonstrates good understanding of stylistic and structural conventions.
15	**Outcome: a piece which is memorable and musically compelling in its impact.** The piece reworks the materials in a highly imaginative and original way, demonstrating a high level of musical understanding. Advanced arranging techniques are applied in a craftsman-like way and the structural framework supports the impact of the piece.

0 marks = no response or no response worthy of credit

Area of Study Criteria

Unit B351

Area of Study 1 – Composition for the candidate's instrument

1	The piece attempts to use the instrument but is impractical to perform.
2	The piece uses the instrument in a basic way and is performable.
3	The piece successfully uses some of the instrument's capabilities.
4	The piece uses the instrument effectively, employing a range of performing techniques.
5	The piece makes imaginative use of the instrument, employing a wide range of performing techniques.

0 marks = There is nothing worthy of credit

Unit B352

Area of Study 2 – Composition or arrangement for 2 or more instruments

1	The piece attempts to use the resources but is impractical to perform.
2	The piece uses the resources in a basic way showing some understanding of their combined effect.
3	The piece uses the resources and shows some understanding of their roles within the group.
4	The piece uses the resources effectively in combination and shows good understanding of their roles in the group.
5	The piece uses the resources imaginatively in an effective combination.

0 marks = There is nothing worthy of credit

Unit B352

Area of Study 3 – A piece of dance music

1	The piece attempts to model itself on a dance style but the outcome does not communicate the character of the dance.
2	The piece uses some characteristics of the dance style in a mechanical way.
3	The piece uses a range of features of the dance in a musical way with some success.
4	The piece combines a range of features of the dance style, communicating the spirit of the dance in an effective way.
5	The piece combines features of the dance style in an inventive and imaginative way creating a compelling effect.

0 marks = There is no compositional brief and therefore there is nothing to credit

Unit B352

Area of Study 4 – A programmatic piece

1	The piece attempts to convey the mood/story with little success.
2	The piece partly conveys the mood/story using basic effects.
3	The piece conveys the mood/story with some success.
4	The piece conveys the mood/story effectively and consistently.
5	The piece is imaginative and powerful in conveying the mood/story.

0 marks = There is no compositional brief and therefore there is nothing to credit

Commentary (Unit B351)

The following criteria should be applied to the Commentary (Unit B351).

Commentaries are marked using a single set of criteria. Assessors should select the band which best fits the quality of the commentary, then select a mark within the band which reflects the extent to which the work meets the criteria.

1–2	Statements are made about the piece performed, with reference to context, techniques and the quality of the performance. There is a simple composition brief. There is little or no technical language used and the quality of spelling, punctuation and grammar is weak. *Commentaries in this band make simple, general statements.*
3–5	The context of the piece is stated, and performing techniques used in it are listed. The judgement on the quality of the performance is accurate and the composition brief refers to a purpose and lists techniques to be used. Simple technical terms are used coherently; spelling, punctuation and grammar have some inaccuracies. *Commentaries in this band list appropriate techniques and features.*
6–8	There is understanding of why and how the instrument is used in the piece in relation to its context. Performing techniques are described clearly with understanding of their effect. The performance evaluation refers to some of the performance details, and the composition brief states reasons for the selection of techniques to be used. Technical language is used accurately and spelling, punctuation and grammar are broadly accurate. *Commentaries in this band show understanding of the impact of techniques and features.*
9–10	There are musical insights into the use of the instrument in the piece in relation to its context. The subtleties of a range of performing techniques are described. The evaluation of the performance shows musical understanding, and the composition brief shows that musical decisions have been made about the techniques to be used. The commentary is written accurately and concisely using a wide range of technical language confidently. Spelling, punctuation and grammar are accurate. *Commentaries in this band show a high level of musical understanding.*

0 marks = no response or no response worthy of credit

Log and Evaluation (Unit B352)

The following criteria should be applied to the Log and Evaluation (Unit B352). The log and evaluation is marked using a single set of criteria. Assessors should select the band which best fits the quality of the log and evaluation, then select a mark within the band which reflects the extent to which the work meets the criteria.

1–2	There is a simple intention. Statements are made about the process, and there is a simple judgement about the effectiveness of the outcome. *Work in this band makes simple, general statements.*
3–5	The intention describes features of the content of the piece. The progress of the work is clearly documented and there is an accurate judgement on the effectiveness of the outcome. *Work in this band contains some detail and makes accurate statements.*
6–8	The intention contains detail which is supported by musical reasoning. The log demonstrates that musical decisions have been taken as the piece has progressed, and the evaluation shows an understanding of the effectiveness of the outcome. *Work in this band additionally shows musical thinking.*
9–10	The intention is musically conceived and detailed. The log demonstrates understanding of the musical impact of the piece as it progresses, and the evaluation provides perceptive insights relating to the effectiveness of the outcome. *Work in this band shows a high level of musical understanding.*

0 marks = no response or no response worthy of credit

4.3.5 Authentication of work

Teachers must be confident that the work they mark is the candidate's own. This does not mean that a candidate must be supervised throughout the completion of all work but the teacher must exercise sufficient supervision, or introduce sufficient checks, to be in a position to judge the authenticity of the candidate's work.

Wherever possible, the teacher should discuss work in progress with candidates. This will not only ensure that work is underway in a planned and timely manner but will also provide opportunities for assessors to check authenticity of the work and provide general feedback.

Candidates must not plagiarise. Plagiarism is the submission of another's work as one's own and/or failure to acknowledge the source correctly. Plagiarism is considered to be malpractice and could lead to the candidate being disqualified. Plagiarism sometimes occurs innocently when candidates are unaware of the need to reference or acknowledge their sources. It is therefore important that centres ensure that candidates understand that the work they submit must be their own and that they understand the meaning of plagiarism and what penalties may be applied. Candidates may refer to research, quotations or evidence but they must list their sources. The rewards from acknowledging sources, and the credit they will gain from doing so, should be emphasised to candidates as well as the potential risks of failing to acknowledge such material. Candidates may be asked to sign a declaration to this effect. Centres should reinforce this message to ensure candidates understand what is expected of them.

Please note: Centres must confirm to OCR that the evidence produced by candidates is authentic. The Centre Authentication Form includes a declaration for assessors to sign and is available from the OCR website and OCR Interchange.

4.3.6 Internal standardisation

It is important that all internal assessors, working in the same subject area, work to common standards. Centres must ensure that the internal standardisation of marks across assessors and teaching groups takes place using an appropriate procedure.

This can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold preliminary meetings of staff involved to compare standards through cross-marking a small sample of work. After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

4.3.7 Moderation

All work for controlled assessment is marked by the teacher and internally standardised by the centre. Marks are then submitted to OCR, after which moderation takes place in accordance with OCR procedures: refer to the OCR website for submission dates of the marks to OCR. The purpose of moderation is to ensure that the standard of the award of marks for work is the same for each centre and that each teacher has applied the standards appropriately across the range of candidates within 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 Section 4.3.4.

Each candidate's work should have a candidate assessment form (CAF) attached to it with a summary of the marks awarded for the task. If the work is to be submitted in digital format, this CAF should also be submitted electronically within each candidate's files.

4.4 Submitting the moderation samples via the OCR Repository

The OCR Repository is a secure website for centres to upload candidate work and for assessors to access this work digitally. Centres can use the OCR Repository for uploading marked candidate work for moderation.

Centres can access the OCR Repository via OCR Interchange, find their candidate entries in their area of the Repository, and use the Repository to upload files (singly or in bulk) for access by their moderator.

The OCR Repository allows candidates to send evidence in electronic file types that would normally be difficult to submit through postal moderation; for example multimedia or other interactive unit submissions.

The OCR GCSE Music unit(s) B351/B352 can be submitted electronically to the OCR Repository via Interchange: please check Section 7.4.1 for unit entry codes for the OCR Repository.

There are three ways to load files to the OCR Repository:

1 Centres can load multiple files against multiple candidates by clicking on 'Upload candidate files' in the Candidates tab of the Candidate Overview screen.

2 Centres can load multiple files against a specific candidate by clicking on 'Upload files' in the Candidate Details screen.

3 Centres can load multiple administration files by clicking on 'Upload admin files' in the Administration tab of the Candidate Overview screen.

The OCR Repository is seen as a faster, greener and more convenient means of providing work for assessment. It is part of a wider programme bringing digital technology to the assessment process, the aim of which is to provide simpler and easier administration for centres.

Instructions for how to upload files to OCR using the OCR Repository can be found on OCR Interchange.

5 Support for GCSE Music

5.1 Free resources available from the OCR website

The following materials will be available on the OCR website:

- GCSE Music Specification
- specimen assessment materials for each unit
- guide to controlled assessment
- teachers handbook
- sample schemes of work and lesson plans
- practical exemplars.

5.2 Other resources

OCR offers centres a wealth of high quality published support with a choice of 'Official Publisher Partner' and 'Approved Publication' resources, all endorsed by OCR for use with OCR specifications.

5.3 Training

OCR will offer a range of support activities for all practitioners throughout the lifetime of the qualification to ensure they have the relevant knowledge and skills to deliver the qualification.

Please see Event Booker for further information

5.4 OCR support services

5.4.1 Active Results

Active Results is available to all centres offering OCR's GCSE Music specifications.

activeresults

Active Results is a free results analysis service to help teachers review the performance of individual candidates or whole schools.

Devised specifically for the UK market, data can be analysed using filters on several categories such as gender and other demographic information, as well as providing breakdowns of results by question and topic.

Active Results allows you to look in greater detail at your results:

• richer and more granular data will be made available to centres including question level data available from e-marking

• you can identify the strengths and weaknesses of individual candidates and your centre's cohort as a whole

• our systems have been developed in close consultation with teachers so that the technology delivers what you need.

Further information on Active Results can be found on the OCR website.

5.4.2 OCR Interchange

OCR Interchange has been developed to help you to carry out day-to-day administration functions online, quickly and easily. The site allows you to register and enter candidates online. In addition, you can gain immediate and free access to candidate information at your convenience. Sign up on the OCR website.

6 Equality and Inclusion in GCSE Music

6.1 Equality Act information relating to GCSE Music

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed by the regulators in order to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Access Arrangements, Reasonable Adjustments and Special Consideration* by the Joint Council www.jcq.org.uk.

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.

The access arrangements permissible for use in this specification are in line with Ofqual's GCSE subject criteria equalities review and are as follows:

Access Arrangement	Yes/No	Type of Assessment
Readers	Y	All written and practical assessments
Scribes	Y	All written and practical assessments
Practical assistants	Y	All written examinations
Word processors	Y	All written and practical assessments
Transcripts	Y	All written and practical assessments
Oral language modifiers	Y	All written and practical assessments
BSL signers	Y	All written and practical assessments
Modified question papers	Y	All written and practical assessments
Extra time	Y	All written and practical assessments

Barriers include:

Candidates with hearing impairments may be restricted when required to demonstrate aural perception skills. However, they may show aural perception by interpretation of a music score rather than actually listening to the music, although they would not be able to assess performance of the music.

Performing has been broadened to become performing/realising. This means that candidates with a physical impairment may prepare a performance using computer-generated sounds. Some disabled learners may find aspects of physical manipulation difficult, even if using computer generated sounds, as this method still requires a degree of manipulation.

6.2 Arrangements for candidates with particular requirements (including Special Consideration)

All candidates with a demonstrable need may be eligible for access arrangements to enable them to show what they know and can do. The criteria for eligibility for access arrangements can be found in the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

Candidates who have been fully prepared for the assessment but who have been affected by adverse circumstances beyond their control at the time of the examination may be eligible for special consideration. As above, centres should consult the JCQ document *Access Arrangements, Reasonable Adjustments and Special Consideration*.

7 Administration of GCSE Music

In December 2011 the GCSE qualification criteria were changed by Ofqual. As a result, all GCSE qualifications have been updated to comply with the new regulations.

The most significant change for all GCSE qualifications is that, from 2014, unitised specifications must require that 100% of the assessment is terminal.

Please note that there are no changes to the terminal rule and re-sit rules for the January 2013 and June 2013 examination series:

- at least 40% of the assessment must be taken in the examination series in which the qualification is certificated

- candidates may re-sit each unit once before certification, i.e. each candidate can have two attempts at a unit before certification.

For full information on the assessment availability and rules that apply in the January 2013 and June 2013 examination series, please refer to the previous version of this specification GCSE Music (February 2010) available on the website.

The sections below explain in more detail the rules that apply from the June 2014 examination series onwards.

7.1 Availability of assessment from 2014

There is one examination series available each year in June (all units are available each year in June).

GCSE Music certification is available in June 2014 and each June thereafter.

	Unit B351	Unit B352	Unit B353	Unit B354	Certification availability
June 2014	✓	✓	✓	✓	✓
June 2015	✓	✓	✓	✓	✓

7.2 Certification rules

For GCSE Music, from June 2014 onwards, a 100% terminal rule applies. Candidates must enter for all their units in the series in which the qualification is certificated.

7.3 Rules for re-taking a qualification

Candidates may enter for the qualification an unlimited number of times.

Where a candidate re-takes a qualification, **all** units must be re-entered and all externally assessed units must be re-taken in the same series as the qualification is re-certificated. The new results for these units will be used to calculate the new qualification grade. Any results previously achieved cannot be re-used.

For each of the controlled assessment units, candidates who are re-taking a qualification can choose either to re-take that controlled assessment unit or to carry forward the result for that unit that was used towards the previous certification of the same qualification.

- Where a candidate decides to re-take the controlled assessment, the new result will be the one used to calculate the new qualification grade. Any results previously achieved cannot be re-used.

- Where a candidate decides to carry forward a result for controlled assessment, they must be entered for the controlled assessment unit in the re-take series using the entry code for the carry forward option (see section 7.4).

7.4 Making entries

7.4.1 Making unit entries

Centres must be approved to offer OCR qualifications before they can make any entries, including estimated entries. It is recommended that centres apply to OCR to become an approved centre well in advance of making their first entries. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms and administrative materials.

It is essential that correct unit entry codes are used when making unit entries.

For the controlled assessment units, centres can decide whether they want to submit candidates' work for moderation through the OCR Repository or by post. Candidates submitting controlled assessment must be entered for the appropriate unit entry code from the table below. Candidates who are re-taking the qualification and who want to carry forward the controlled assessment should be entered using the unit entry code for the carry forward option.

Centres should note that controlled assessment tasks can still be completed at a time which is appropriate to the centre/candidate. However, where tasks change from year to year, centres would have to ensure that candidates had completed the correct task(s) for the year of entry.

Unit entry code	Component code	Assessment method	Unit titles
B351A	01	Moderated via OCR Repository	*Integrated Tasks*
B351B	02	Moderated via postal moderation (by CD only)	
B351C	80	Carried forward	
B352A	01	Moderated via OCR Repository	*Practical Portfolio*
B352B	02	Moderated via postal moderation (by CD only)	
B352C	80	Carried forward	
B353	01	Externally assessed	*Creative Task*
B354	01	Externally assessed	*Listening Examination*

7.4.2   Certification entries

Candidates must be entered for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Centres must enter candidates for:

* GCSE Music - certification code J535.

7.5   Enquiries about results

Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about results for GCSE units must be made immediately following the series in which the relevant unit was taken and by the relevant "Enquiries about results" deadline for that series.

Please refer to the JCQ Post-Results Services booklet and the OCR *Admin Guide: 14–19 Qualifications* for further guidance on enquiries about results and deadlines. Copies of the latest versions of these documents can be obtained from the OCR website at www.ocr.org.uk.

7.6   Prohibited qualifications and classification code

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 7010.

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.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, either from their centre or from the institution to which they wish to progress.

Other information about GCSE Music 8

8.1 Overlap with other qualifications

There is no significant overlap between the content of this qualification and that for other GCSE qualifications.

8.2 Progression from this qualification

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

Progression to further study from GCSE will depend upon the number and nature of the grades achieved. Broadly, candidates who are awarded mainly Grades D to G at GCSE could either strengthen their base through further study of qualifications at Level 1 within the National Qualifications Framework or could proceed to Level 2. Candidates who are awarded mainly Grades A* to C at GCSE would be well prepared for study at Level 3 within the National Qualifications Framework.

8.3 Avoidance of bias

OCR has taken great care in preparation of this specification and assessment materials to avoid bias of any kind. Special focus is given to the 9 strands of the Equality Act with the aim of ensuring both direct and indirect discrimination is avoided.

8.4 Regulatory requirements

This specification complies in all respects with the current: *General Conditions of Recognition; GCSE, GCE Principal Learning and Project Code of Practice; GCSE Controlled Assessment regulations* and the GCSE subject criteria for Music. All documents are available on the Ofqual website.

8.5 Language

This specification and associated assessment materials are in English only. Only answers written in English will be allowed.

8.6 Spiritual, moral, ethical, social, legislative, economic and cultural issues

This specification offers opportunities which can contribute to an understanding of these issues in the following topics:

Area of Study 1 (*My Music*) provides opportunity for candidates to deepen their understanding of the music they play, its purpose and value, thus promoting their own spiritual awareness, understanding and development.

Areas of Study 2 (*Shared Music*) and 3 (*Dance Music*) offer opportunities to develop understanding of social aspects of music making, and to explore different social and cultural conditions in which music has developed. Across the areas of study, candidates will study music from the western classical tradition, and from other cultures.

Area of Study 4 (*Descriptive Music*) focuses on the power of music as a means of expression.

Through practical music making, candidates will learn how to work together, and will experience the social benefits that music making brings.

Through composing, candidates will be able to use music as a means of self expression.

By appraising their own performances and compositions, candidates will consider the impact of the music they create on others.

All areas of study offer opportunities to deepen understanding of the way music impacts on people's lives and well-being through learning about the way music has developed within a range of spiritual, moral, social and economic contexts.

8.7 Sustainable development, health and safety considerations and European developments, consistent with international agreements

This specification supports these issues, consistent with current EU agreements, as outlined below.

Electrical equipment needs to be installed safely using standard electrical connectors and ensuring careful placement of trailing leads.

Pupils' physical needs should be considered when planning performances, and pupils should be encouraged to adopt correct postures and not exert undue strain on their bodies in practice situations.

Due attention should be given to decibel levels in classrooms and music practice and performance settings, and if necessary, earplugs should be mandatory when performing some types of music (e.g. Samba, Rock).

The specification allows for study of European music, past and present.

8.8 Key Skills

This specification provides opportunities for the development of the Key Skills of *Communication, Application of Number, Information and Communication Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 1 and/or 2. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 1 and/or 2 for each unit.

Unit	C		AoN		ICT		WwO		IoLP		PS	
	1	2	1	2	1	2	1	2	1	2	1	2
B351	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
B352	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
B353	✓	✓	✓	✓	✓	✓			✓	✓	✓	✓
B354	✓	✓	✓	✓	✓	✓					✓	✓

8.9 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 GCSE 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 *Dance Music* (AoS 3) and *Descriptive Music* (AoS 4).

The assessment of this course allows candidates to make use of ICT:

• as part of a performance (e.g. using distortion effects when playing the guitar)

• as a means to creating a performance through realising/sequencing

• 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)

• to present information (e.g. through using word processing packages to present written work, or through software packages to notate compositions)

• as a medium through which their composition is presented (e.g. multi-tracking different parts).

8.10   Citizenship

From September 2002, the National Curriculum for England at Key Stage 4 includes a mandatory programme of study for Citizenship.

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

Participation in music and the study of music develops generic skills that are appropriate to the citizenship curriculum. Music helps pupils to learn to work collaboratively and responsibly in performance. It offers opportunities to play and active role in the life of the school through music making. The appraisal process helps pupils to learn to think critically about the music they play and compose, and to understand the intentions of the composer.

In addition, the areas of study support some of the specific requirements of the citizenship curriculum (2007) for Key Stage 4:

*   the study of music from a range of cultural traditions will encourage respect for different national, religious and ethnic identities that are represented by their music

*   studying how musicians work together in different cultural contexts (Area of Study 2) will help pupils to recognise similarities in musical processes amongst people with different beliefs, backgrounds and traditions

*   studying a range of dances from different cultural backgrounds (Area of Study 3) will help pupils to understand how community cohesion can exist through music making

*   studying styles and genres which are popular in the UK and originate in different cultures, (such as Bhangra – Area of Study 3) will help pupils to recognise the diverse cultures, groups and communities that exist and how our British society is enriched by them.

Appendix A: Guidance for the production of electronic controlled assessment

Structure for evidence

A controlled assessment portfolio is a collection of folders and files containing the candidate's evidence. Folders should be organised in a structured way so that the evidence can be accessed easily by a teacher or moderator. This structure is commonly known as a folder tree. It would be helpful if the location of particular evidence is made clear by naming each file and folder appropriately and by use of an index called 'Home Page'.

There should be a top level folder detailing the candidate's centre number, candidate number, surname and forename, together with the unit code B351 or B352, so that the portfolio is clearly identified as the work of one candidate.

Each candidate produces an assignment for controlled assessment. The evidence should be contained within a separate folder within the portfolio. This folder may contain separate files.

Each candidate's controlled assessment portfolio should be stored in a secure area on the centre's network. Prior to submitting the controlled assessment portfolio to OCR, the centre should add a folder to the folder tree containing controlled assessment and summary forms.

Data formats for evidence

In order to minimise software and hardware compatibility issues it will be necessary to save candidates' work using an appropriate file format.

Candidates must use formats appropriate to the evidence that they are providing and appropriate to viewing for assessment and moderation. Open file formats or proprietary formats for which a downloadable reader or player is available are acceptable. Where this is not available, the file format is not acceptable.

Electronic controlled assessment is designed to give candidates an opportunity to demonstrate what they know, understand and can do using current technology. Candidates do not gain marks for using more sophisticated formats or for using a range of formats. A candidate who chooses to use only Word documents will not be disadvantaged by that choice.

Evidence submitted will be in the form of word processed documents, pdf documents and/or mp3 files.

To ensure compatibility, all files submitted must be in the formats listed below. Where new formats become available that might be acceptable, OCR will provide further guidance. OCR advises against changing the file format that the document was originally created in. It is the centre's responsibility to ensure that the electronic portfolios submitted for moderation are accessible to the moderator and fully represent the evidence available for each candidate.

A

Accepted File Formats
Movie formats for digital video evidence
MPEG (*.mpg)
QuickTime movie (*.mov)
Macromedia Shockwave (*.aam)
Macromedia Shockwave (*.dcr)
Flash (*.swf)
Windows Media File (*.wmf)
MPEG Video Layer 4 (*.mp4)
Audio or sound formats
MPEG Audio Layer 3 (*.mp3)
Graphics formats including photographic evidence
JPEG (*.jpg)
Graphics file (*.pcx)
MS bitmap (*.bmp)
GIF images (*.gif)
Animation formats
Macromedia Flash (*.fla)
Structured markup formats
XML (*xml)
Text formats
Comma Separated Values (.csv)
PDF (.pdf)
Rich text format (.rtf)
Text document (.txt)
Microsoft Office suite
PowerPoint (.ppt)
Word (.doc)
Excel (.xls)
Visio (.vsd)
Project (.mpp)

OCR
RECOGNISING ACHIEVEMENT

GCSE

Music

OCR GCSE Unit B351

Commentary

Centre Number [　　　　]   Centre Name [　　　　　　　　　　]

Candidate Number [　　　　]   Candidate Name [　　　　　　　　　　]

Instrument:

....

Title of piece:

....

Composer:

....

Explain the purpose of the piece, why your instrument is used in it, and the role that your instrument plays in the piece.

Describe the techniques that you used to perform/realise the piece, commenting if you can on their effect on the music.

Describe how the performance went, mentioning any particular strengths and areas that could have been improved.

Write a brief for a composition, drawing on what you have learned from the study of your piece.

OCR
RECOGNISING ACHIEVEMENT

GCSE

Music

OCR GCSE Unit B352

Log and Evaluation

Centre Number		Centre Name	

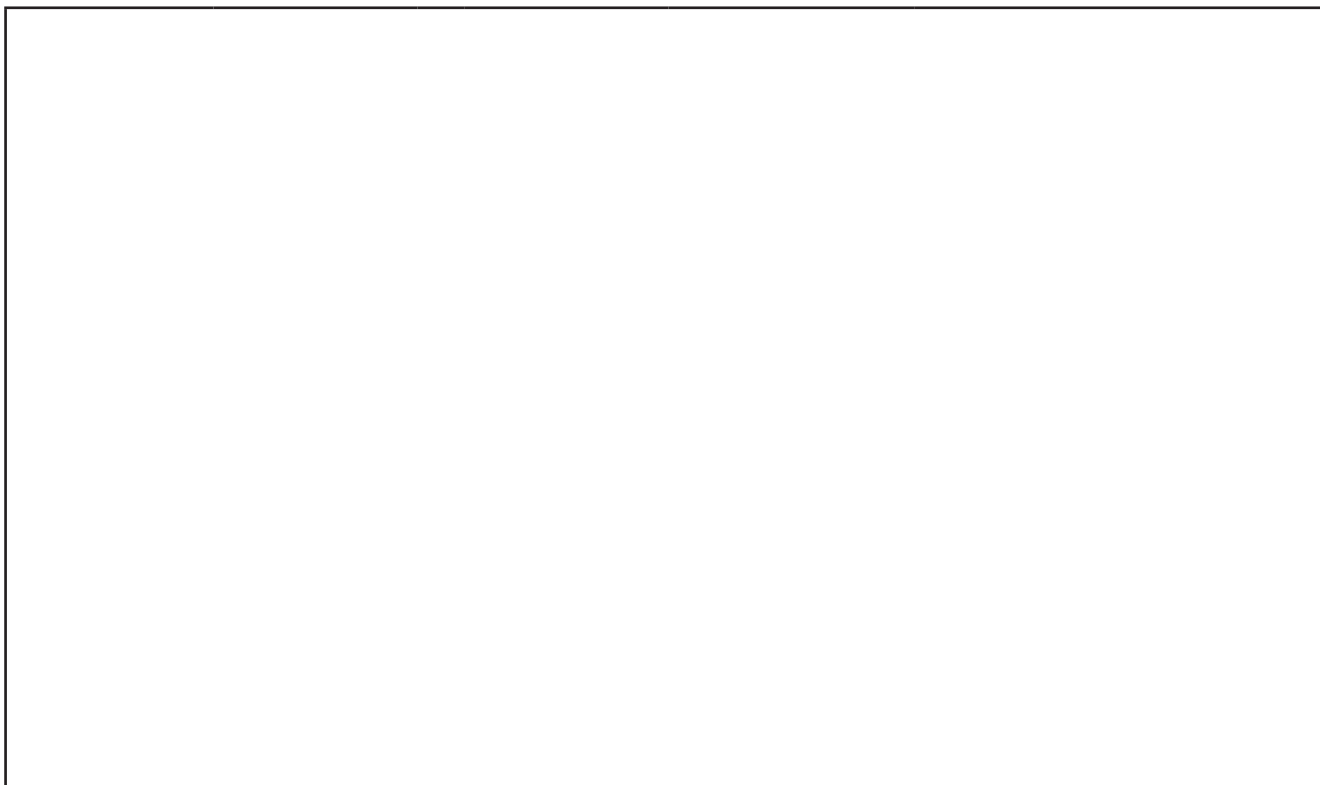| Candidate Number		Candidate Name	

Area of Study…………...........

Initial intentions (this must include intended choice of resources):

Log of process (including any support provided by the teacher, or technology)

Date	Progress	Notes (including advice given/targets)

B

Evaluation of piece:

Appendix C: Marking criteria for the creative task C

Marking criteria for the creative task

The task is marked by OCR, based on the criteria below.

The task is marked out of 40.

25 marks are awarded for the quality of the response to the stimulus.

15 marks are awarded for the quality of the communication.

Quality of Response

1–4	**Level 1** The response is simple and the musical materials are basic. Use of the stimulus is not evident. Where appropriate, performed pieces may lack any sense of pulse or identifiable rhythms. Any layered parts have no obvious relationship with each other, rhythmically or harmonically. There is little sense of coherence or musical structure.
5–8	**Level 2** The response is simple and the stimulus is used. A small range of compositional devices is applied with limited musical impact. There may be some identifiable ideas but the piece is either over-dependent on repetition, or lacks a sense of direction. There are occasional coherent passages and there is some understanding of the resource used. There is a limited sense of structure.
9–12	**Level 3** The response is built around the stimulus. Compositional devices are used with some success. Ideas make some musical sense, although the overall quality may be inconsistent. The structure of the piece and the deployment of the resource are appropriate to the musical materials.
13–16	**Level 4** The response uses the stimulus musically and is generally coherent. The ideas used show some musical understanding. Compositional devices are applied in a craftsman-like way within an appropriate structure, although the piece may lack a sense of style. or be inconsistent in this respect. The resource is used with some effectiveness.
17–20	**Level 5** The stimulus makes an important contribution to the character of the composition. Musical ideas are developed effectively using a range of compositional devices. The piece has a sense of style, with the resource well used. There is a well planned structural framework.
21–24	**Level 6** The stimulus is used imaginatively and the piece has a strong sense of style. Musical ideas contain individuality and are developed effectively throughout the piece. The structure supports a good balance of unity and variety and there is very effective use of the resource.
25	**Exceptional performance** A highly musical piece which shows exceptional flair. The piece exploits the stimulus consistently and is effective and memorable. There is a clear sense of personal style, supported by a strong structure. There is sophisticated use of the resource.

0 marks = The response does not use the stimulus and/or there is no response worthy of credit

C

Quality of Communication (Written, recorded, or using ICT)

1–2	**Level 1** The response conveys the basic intention with limited accuracy. Recorded outcomes have little sense of pulse and, if layered, contain an inappropriate mixture of sounds. Intonation (where relevant) is limited. Written outcomes contain errors in notation of rhythm, and in the numbering of beats to a bar. Written outcomes cannot easily be understood by others.
3–4	**Level 2** The piece conveys the basic effect with some accuracy. Recorded outcomes may contain significant hesitations, but it is possible to recognise the intention overall. Technical control and intonation (where relevant) are only partly secure. Written outcomes are generally clear in pitch and rhythm but may contain some errors.
5–6	**Level 3** The piece has accuracy of pitch and rhythm. Recorded outcomes maintain a tempo, although, as appropriate, parts may be unbalanced and there may be some hesitations which disturb the flow of the music. Technical control (including intonation where relevant) is adequate. Written outcomes are clear in their communication of pitch and rhythm only.
7–8	**Level 4** Recorded outcomes have a sense of pitch and rhythm, maintaining a tempo although, as appropriate, there may be hesitations which occasionally disturb the flow of the music. There is limited attention to dynamics or articulation and a lack of a sense of metre. Technical control (including intonation where relevant) is generally secure. Written outcomes may include a tempo marking, some dynamics and articulation but these are sparse and unmusically placed.
9–10	**Level 5** Recorded outcomes convey the intention accurately and there is a range of elements in addition to pitch and rhythm. There is a sense of metre and there is generally good technical control of the resource. Computer generated recordings are mechanical, and written outcomes contain a range of tempo, dynamic and articulation but some of these lack musical shaping.
11–12	**Level 6** Recorded outcomes show some stylistic understanding and contain some convincing passages. Technical control is secure with good intonation and tone where appropriate. Written outcomes contain markings of tempo, dynamics and articulation which make musical sense, although there are a few passages where some of the details are either lacking or excessive.
13–14	**Level 7** The piece is communicated musically and stylishly. Recorded outcomes contain musical shaping, articulation and dynamic shading all appropriate to the resource and style. The performance is confident and there is very good technical control. Written outcomes clearly show how the piece is to be performed and there are musically conceived dynamics and marks of articulation.
15	**Exceptional performance** The piece is communicated in a way that shows consistently mature insights into the musical impact of the composition. Recorded outcomes are flawless, and written outcomes show a level of detail appropriate to the musical style throughout.

0 marks = no response or no response worthy of credit

YOUR CHECKLIST

Our aim is to provide you with all the information and support you need to deliver our specifications.

☑ Bookmark **www.ocr.org.uk/gcse2012**

☑ Be among the first to hear about support materials and resources as they become available. Register for email updates at **www.ocr.org.uk/updates.**

☑ Book your inset training place online at **www.ocreventbooker.org.uk**

☑ Learn more about active results at **www.ocr.org.uk/activeresults**

☑ Join our law social network community for teachers at **www.social.ocr.org.uk**

NEED MORE HELP?

Here's how to contact us for specialist advice:

Phone: **01223 553998**

Email: **general.qualifications@ocr.org.uk**

Online: **http://answers.ocr.org.uk**

Fax: **01223 552627**

Post: **Customer Contact Centre, OCR, Progress House, Westwood Business Park, Coventry CV4 8JQ**

WHAT TO DO NEXT

Become an approved OCR centre – if your centre is completely new to OCR and has not previously used us for any examinations, visit **www.ocr.org.uk/centreapproval** to become an approved OCR centre.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored.

Contact us

Keep up to date with the latest news by registering to receive e-alerts at **www.ocr.org.uk/updates**

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