

Music

OCR Advanced Subsidiary GCE H142 Unit G352 Composing 1 Coursework Cover Sheet

Before completing this form, **please read the Instructions to Centres** document. One of these cover sheets, suitably completed, should be included for the work of **each** candidate and submitted to the moderator by 15th May.

Examination Session	June	Year	
Centre Name			
Centre Number			
Candidate Name		Candidate Number	

Section B Option: Composition Arrangement

Total Section A (/45)	Total Section B (/45)
= <input type="text"/>	= <input type="text"/>
Total Mark for Unit G352 (/90) <input type="text"/>	

Note: Teachers must ensure that a single rank order of merit is provided and, if more than one teacher has been involved in the assessment, that internal standardisation has been carried out to ensure this order of merit.

Date of completion of this Coursework Cover Sheet

Section A: The Language of Western Tonal Harmony**45 marks****Checklist:**

Given material clearly indicated	<input type="checkbox"/>	At least 1 exercise in a minor key	<input type="checkbox"/>
At least 2 exercises in full texture	<input type="checkbox"/>	Teacher annotations on each exercise	<input type="checkbox"/>

1. Harmonic Language

Assessed under this heading: *harmonic recognition in relation to the given melody; awareness of harmonic rhythm; use of range of vocabulary; connecting chords in appropriate ways at and between the 'main markers' of a phrase.*

17–20 marks	Wholly appropriate use of the full range of the required harmonic language.	
13–16 marks	Almost entirely appropriate use of the full range of the required harmonic language.	
9–12 marks	Mainly appropriate use of most of the required range of harmonic language.	
5–8 marks	Some appropriate use of a limited range of relevant harmonic language.	
1–4 marks	Some use of relevant harmonic language.	
0 marks	No use of relevant harmonic language.	
Comments in support of your marking		Mark:

2. Technique

Assessed under this heading are the techniques that connect the language: *bass line shaping; understanding of voice-leading and modulation; continuity of texture from a given opening.*

13-15 marks	Very secure control of all necessary techniques.	
10-12 marks	Mainly secure control of all necessary techniques.	
7-9 marks	Moderate control of most necessary techniques.	
4-6 marks	Limited control of some techniques.	
1-3 marks	A little technical control.	
0 marks	No technical control	
Comments in support of your marking		Mark:

3. Notation

Assessed under this heading: *communication by the accurate and legible use of staff notation.*

9-10 marks	Entirely accurate/clear.	
7-8 marks	Mostly accurate/clear.	
5-6 marks	Moderately accurate/clear.	
3-4 marks	Clear in parts/some inaccuracy.	
1-2 marks	Unclear/many inaccuracies.	
0 marks	No attention given to accuracy and legibility.	
Comments in support of your marking		Mark:

TOTAL SECTION A (/45)	This mark will be transferred to the front cover	
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Teacher declaration:

The assessment of the Section A exercises includes one exercise completed by the candidate under test conditions and clearly identified in the portfolio.

The test was conducted under the required conditions given in Appendix D3 of the specification,.

Date of test:

Teacher Signature:

Print Name:

Section B: Instrumental Techniques**45 marks****Checklist:**

Brief and Commentary

CD of Realisation

Score Copy of Lead Sheet (*arrangement only*)

1. Materials

Assessed under this heading: *the quality of ideas and musical language that candidates present in their compositions or arrangements; evidence of aural familiarity with a range of listening demonstrated in the composition itself and outlined in the commentary. In arrangement, credit should be given for additional ideas that go beyond the given materials of the lead sheet.*

9–10 marks	Strong, inventive and confidently shaped materials informed by a broad range of highly relevant language.
7–8 marks	Effectively shaped materials informed by a range of relevant language.
5–6 marks	Competent shaping of materials with some reference to appropriate language.
3–4 marks	Some awkwardness in the shaping of materials with reference to a limited range of language
1–2 marks	Indistinctive, poorly shaped materials. Little evidence of aural familiarity with relevant models.
0 marks	Negligible materials. No evidence of aural familiarity with listening models.
Comments in support of your marking	Mark:

2. Use of Medium

Assessed under this heading: *the effectiveness of the writing for the chosen instrumentation; idiomatic understanding of instruments in both technical and expressive terms.*

13–15 marks	Inventive and wholly idiomatic use of instruments.
10–12 marks	Mostly idiomatic use of instruments.
7–9 marks	Competent use of instruments.
4–6 marks	Simple use of instruments.
1–3 marks	A little understanding of the use of instruments.
0 marks	No understanding of the use of instruments.
Comments in support of your marking	Mark:

3. Technique

Assessed under this heading: *the candidates' ability to develop, combine and connect their ideas on the small scale, e.g. handling motifs, extending phrases, constructing rhythmic textures, exploring harmonic variation. The pacing of events, the use of contrast and repetition and the overall balance of the ideas within the larger structure will also be considered.*

9–10 marks	Very secure control of all appropriate techniques.	
7–8 marks	Mainly secure control of all appropriate techniques.	
5–6 marks	Moderate control of most appropriate techniques.	
3–4 marks	Limited control of some appropriate techniques.	
1–2 marks	A little technical control.	
0 marks	No technical control.	
Comments in support of your marking		Mark:

4. Communication

Assessed under this heading: *the ability of candidates to communicate their work effectively in both written and recorded format. Accuracy of notation and the use of a range of performance/ expressive detail are to be considered in the score; the expressive aural communication of the composer's intentions is assessed in the recording.*

9–10 marks	Accurate, detailed score with vivid communication in recording.	
7–8 marks	Clearly presented score; an effective recording.	
5–6 marks	Mostly accurate score; some effectiveness in recording.	
3–4 marks	Inaccuracies in the score: limited effectiveness in recording.	
1–2 marks	Incomplete notation; a little effectiveness in recording.	
0 marks	Notation and/or recording missing; inadequate communication of the composer's intentions.	
Comments in support of your marking		Mark:

TOTAL SECTION B (/45)	This mark will be transferred to the front cover	
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