

**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 15<sup>th</sup> May.

<b>Examination Session</b>	<b>June</b>	<b>Year</b>	
<b>Centre Name</b>			
<b>Centre Number</b>			
<b>Candidate Name</b>		<b>Candidate Number</b>	

**Section B Option:** Composition  Arrangement

<b>Total Section A (/45)</b> = <input style="width: 100px; height: 20px;" type="text"/>	<b>Total Section B (/45)</b> = <input style="width: 100px; height: 20px;" type="text"/>
<div style="display: flex; justify-content: space-between; width: 100%; border: none;"> <div style="text-align: center; width: 40%;"> <b>Total Mark for Unit G352 (/90)</b> </div> <div style="text-align: center; width: 20%; border: 1px solid black; height: 20px; margin: 0 auto;"></div> <div style="text-align: center; width: 40%;">           Transfer this mark to MS1 marksheet         </div> </div>	

**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.

I have completed and enclose a CCS160 (Centre Authentication Form) for this unit

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.*

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

### 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.*

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

### 3. Notation

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

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

<b>TOTAL SECTION A (/45)</b>	<b>This mark should be transferred to the front cover</b>	
------------------------------	---	--

#### 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	<input type="checkbox"/>	
CD of Realisation	<input type="checkbox"/>	
Score	<input type="checkbox"/>	Copy of Lead Sheet ( <i>arrangement only</i> ) <input type="checkbox"/>

**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.*

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

**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.*

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

### 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.*

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

### 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.*

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

<b>TOTAL SECTION B (/45)</b>	<b>This mark should be transferred to the front cover</b>	
------------------------------	---	--