



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

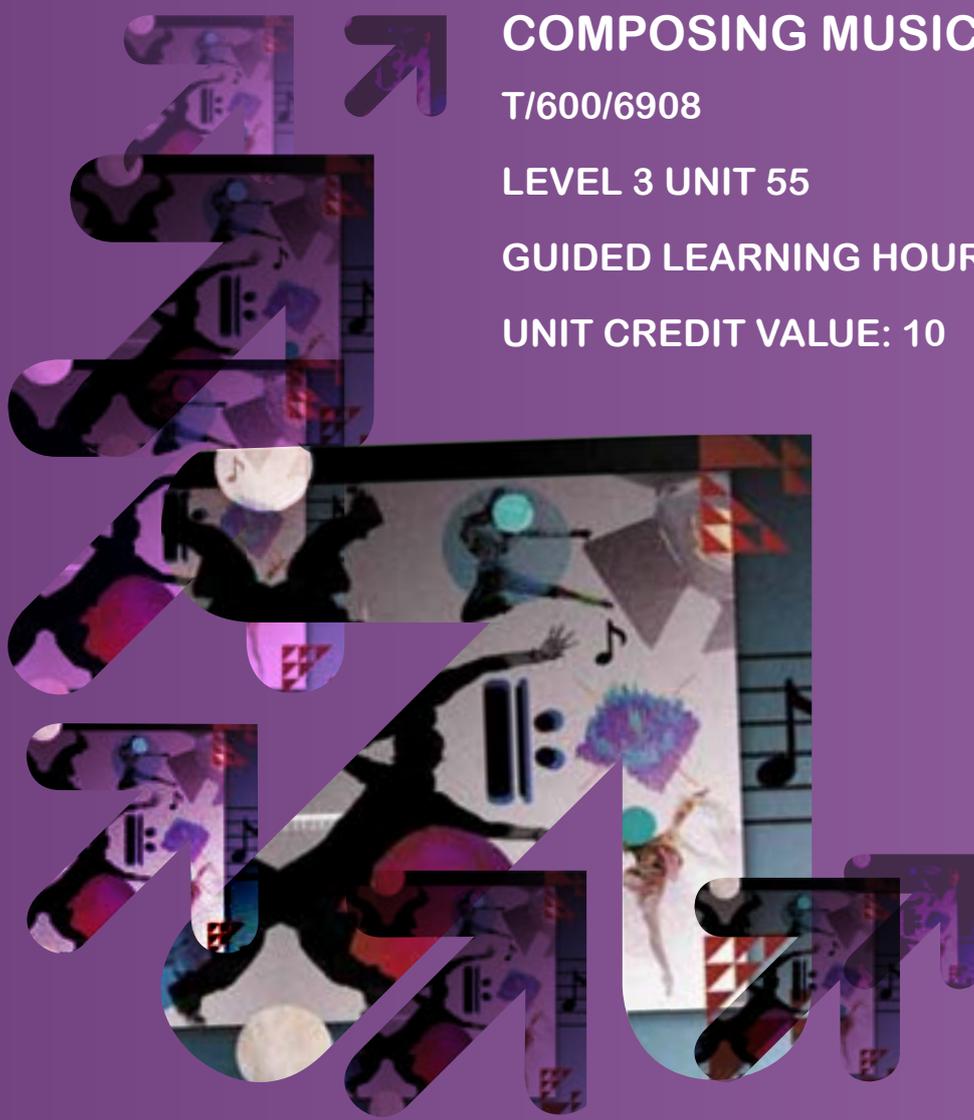
COMPOSING MUSIC

T/600/6908

LEVEL 3 UNIT 55

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



COMPOSING MUSIC

T/600/6908

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AIM OF UNIT

This unit explores the key elements of composition and enables the learner to explore a full range of methods and structures through the work of others whilst developing their own approach and style in a sophisticated way. It builds appreciation of music and musical works with a practical application of the learners developing skills in a range of styles.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Be able to originate compositional ideas	P1 create a range of compositional ideas and present them in an appropriate format		
2 Know how to extend, develop and manipulate musical material	P2 identify the techniques used to extend, develop and manipulate a range of musical material	M1 compare the techniques used in two developments of contrasting styles	
3 Be able to appreciate the role and importance of the structural elements of composition	P3 present 'compositional exercises' that show some appreciation of the structural elements of composition		
4 Be able to present a portfolio of compositions in an appropriate format	P4 create a portfolio of compositions presented in formats appropriate to the music	M2 give an explanation of the choice of components and how they relate to theme and/or intention	D1 evaluate the strengths and weaknesses of compositional methodology

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though those do not need to be the same ones specified in the unit content.

Be able to originate compositional ideas

Learners should experience working with:

- A range of stimuli, e.g. visual images – photographs, artwork, media imaging, film, aural stimuli – pitches, melodic incipit, rhythmic incipit, chord sequences, sound effects, lyrics, spoken text – poetry, prose, themes – emotions, ideas
- A range of compositional devices: harmony, tonality, melody, structure, texture, word setting
- Standard layouts of staff notation including appropriate pitch, tempo, phrasing, articulation, dynamics and expression markings
- Tablature

Know how to extend, develop and manipulate musical material

Learners should be familiar with devices to develop and manipulate musical material including use of:

- Contrast, repetition, variation, sequence, phrasing, pitch, rhythm, texture, tempo, retrograde, dynamics, articulation and expression.

Be able to appreciate the role and importance of the structural elements of composition

- Simple binary, simple ternary, compound binary, rondo, air with variations, fugue, cyclical form.
- Motif and figure.
- Basic song structures – repeated verse and AABA, verse/chorus and bridge, verse/pre-chorus/chorus bridge and coda structures.

Be able to present a portfolio of compositions in an appropriate format

Learners should be familiar with musical ideas and elements for composition including:

- Conventions of musical form
- Consideration of structure
- Contrast and unity
- Layering.

Learners should be familiar with presentation of musical material:

- In a manner appropriate for the style/genre such as audio file, CD, DVD
- Showing accuracy and attention to detail
- Showing communication of intention.

DELIVERY GUIDANCE

This is an exploratory unit that is best delivered as practical workshop sessions.

Teachers should allow time for learners to investigate a full range of compositional methods and structures and rehearse performance work as appropriate. The unit provides a framework for learner's development and gives teaching staff the flexibility to decide on the most appropriate delivery methods for their centres. Where possible, contact time with skilled practitioners should be available. Learners will benefit from studying the practice of those currently working in the industry by attending workshop sessions. Constant awareness of, and adherence to, health and safety practices is essential when delivering this unit.

Be able to originate compositional ideas

Know how to extend, develop and manipulate musical material

Learners should be exposed to as wide a range of stimuli as possible. This could include visual images, aural stimuli, themes, response etc. These can be incorporated into games and activities or developed for more performance-focused work. From this learners should be encouraged to experiment practically with their own instruments/voices in groups and individually to fully appreciate the range of compositional ideas available. These ideas can then be developed into longer phrases/sequences to investigate potential musical progression. It is helpful for learners to spend some time considering the effectiveness of the stimuli in discussion and written activities to develop their evaluative skills as well as explore songs presented on internet media and local radio stations to experience new music and ideas. Learners should record their work and development in a suitable format (e.g. log books, note books or diaries).

Be able to appreciate the role and importance of the structural elements of composition

For this outcome teachers should draw extensively on a range of examples and repertoire to explore compositional methods. This can be from any genre or style and teachers should try to include a reasonable range. There are a number of ways this could be presented. Teachers may wish to incorporate an historical approach and focus on key artists and practitioners in a chronological way to demonstrate the development of a range of styles. Alternatively centres may wish to select key approaches in methodology in particular styles, e.g. classical, popular, jazz .

Or they may wish to introduce elements theoretically and then demonstrate them practically working in the style of chosen artists or practitioners. Learners should be given the opportunity to practically explore a range of elements for themselves in order to develop appropriate compositional exercises. It is helpful for learners to record their material along the way to aid development of compositions and help them remember all they have composed.

Be able to present a portfolio of compositions in an appropriate format

Learners should work in groups, pairs and alone in a range of practical activities and some of these should then be developed into performance work. Learners should be given time to select and shape performance material and explore and develop the themes as appropriate. It is helpful for learners to spend some time considering the effectiveness of the work in discussion and written activities to develop their evaluative skills. Learners should record their work and development in a suitable format (e.g. log books, note books or diaries). Opportunities should be available for learners to perform their work to peers during practical sessions. It is good practice to observe and feed back to peers and work should be recorded to aid reflection and evaluation on self and others. Developing work into small performance pieces will allow learners to refine and shape material, analysing the quality of their work in the process. Learners may need sessions on recording skills in line with the centre resources.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criterion P1

Evidence for this criterion should consist of a portfolio of five compositional ideas that might include motifs, longer melodic lines, different types of chords or mode, themes or a tone row, progressions, rhythmic patterns, or a mixture of any of the above. These should each be in response to a difference stimulus and be accurately notated in the appropriate format. This may be supported by a recorded realisation where appropriate and all evidence should also be made available for moderation purposes.

Assessment and Grading Criteria P2, M1

For **P2** learners should develop each of the compositional ideas from P1 using an appropriate development technique. This will be notated and recorded in the portfolios kept by the learners and may be supported by DVD/CD recording of their work in response to a range of stimuli.

For **M1** learners will discuss details of two contrasting developed ideas and compare the techniques in some depth.

This should be evidenced in the log books kept by the learners. This should be submitted for moderation and supported by a witness statement by the teacher indicating the criteria achieved by the learner.

Assessment and Grading Criterion P3

Learners should be given the first two bars of a melody (from existing repertoire) with the key and time signature. (It could be in treble clef or bass clef). They should then choose an appropriate instrument/voice and continue writing the melody for the instrument chosen. This should include the tempo and other performance directions, including any that might be particularly required for the instrument. The completed melody should be eight bars long and the musical structure and form should compliment the original melody. This exercise should be repeated with a melody contrasting from a contrasting style or genre. This will be stated in the portfolios kept by the learners and may be supported by DVD/CD recording of their work (tab and other forms of non traditional music notation might be used).

Assessment and Grading Criteria P4, M2, D1

For **P4** learners should develop a series of at least four compositional pieces in response to a brief or commission set by the teacher. Learners may work alone or in small groups and demonstrate they can notate and perform the musical responses with technical accuracy in an appropriate format. Learners should document the creative process from intention through development and final realisation. It is recommended that learners experience this process several times before assessment takes place using a variety of stimuli in workshop sessions. All pieces should be recorded, formatted and labelled appropriately.

M2 requires the learner to explain decisions made at different stages in the creative process using appropriate language and terminology.

D1 requires the learner to evaluate the work in terms of strengths and weaknesses.

This should be evidenced in the log books kept by the learners. This should be submitted with the recording for moderation and supported by a witness statement by the teacher indicating the criteria achieved by the learner.

RESOURCES

Recording Facilities : Book - 'Revolution in the Head' Ian Macdonald

LINKS TO NOS

Suite	Ref	National Occupational Standards
Use digital production technology in composing music	CCSMR15	<p>Compose a piece of music, using digital software creatively, for different styles and genres</p> <p>Produce and evaluate music compositions for relevant markets</p> <p>Review and respond appropriately to feedback on music compositions</p>



CONTACT US

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