



# Music

**GCSE 2012**

**Music**

Teachers Handbook

J535

Version 1

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# Introduction

OCR is offering new GCSEs for first teaching in September 2009.

We've taken this opportunity to improve the quality of our GCSEs for teachers and students alike.

We've made improvements in two key areas: updated relevant content and a focus on developing students' personal, learning and thinking skills. In addition and in response to reforms announced by the Government and in response to Ofqual mandated changes to GCSEs, unitised assessment of this qualification is being replaced by linear assessment from September 2012.

This means that candidates commencing a two year course from September 2012 will take all of their GCSE units at the end of the course in June 2014.

We want to make the introduction of these new GCSEs as easy for you to manage as possible.

The main changes are:

- <sup>35</sup>/<sub>17</sub>      Controlled assessment will be introduced for most subjects
- <sup>35</sup>/<sub>17</sub>      The opportunity will be taken to bring course content up to date
- <sup>35</sup>/<sub>17</sub>      Examinations should provide opportunity for extended writing and more varied question types
- <sup>35</sup>/<sub>17</sub>      All GCSEs will meet the requirements of the Disability Discrimination Act.

OCR offers a range of support materials, developed following extensive research and consultation with teachers. We've designed them to save you time when preparing for the new specification and to support you while teaching them.

It is important to make the point that this Teachers' Handbook plays a secondary role to the specifications themselves. The GCSE Music Specification is the document on which assessment is based: it specifies what content and skills need to be covered. At all times therefore, the Teachers' Handbook should be read in conjunction with the Specification. If clarification on a particular point is sought, then that clarification must be found in the Specification itself.

# Subject specific guidance

## Summary of the controlled assessment units

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### Unit B351: Integrated Tasks

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This unit represents 30% of the total assessment and has a maximum of 60 marks. It is intended to be delivered in approximately 20 hrs.

This unit requires three pieces of work, linked through Area of Study 1:

- A performance, which must be recorded (15%)
- A commentary, which must be in written format (5%)
- A composition, which must be presented in recorded format (10%). (The composition must have a clearly defined brief, which is provided as part of the commentary.)

The work can be carried out and internally assessed at any time during the course.

**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.

**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.

A pro forma is provided in Appendix D of the specification.

**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 of these three pieces of work must be based on the criteria set out in Appendix B of the specification.

This unit is internally assessed and externally moderated.

## Unit B352: Practical Portfolio

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This unit represents 30% of the total assessment and has a maximum of 60 marks. It is intended to be delivered in approximately 20 hrs during the year in which the candidates intend to submit.

This unit requires three pieces of work:

- A group performance (15%) (AoS 2)
- A composition or arrangement (10%) (AoS 2, 3 or 4)
- A composition log and evaluation (5%).

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.

The group performance can be one of the following:

- The candidate performing with one or more other live parts
- The candidate in partnership with another live part, performing to a backing track.

Other performers in the piece do not have to be GCSE candidates.

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 (AoS2)
- 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 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. A pro forma is provided in Appendix D of the specification.

The assessment of these three pieces of work must be based on the criteria set out in Appendix B of the specification.

This unit is internally assessed and externally moderated.

# Guidance on how to plan controlled assessment

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## Definitions of the controls

(a) Authenticity control: Candidates will complete all work for assessment under direct teacher supervision except as outlined below. For GCSE Music most, but not necessarily 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, eg. 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, eg 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.

For further details and advice on Controlled Assessment, see Section 5 of the specification.

# Resources

The following list, taken from the specification, is intended to provide suggestions, a starting point for listening or to augment a centre's own resources. It is neither prescriptive nor exhaustive and must not be treated as such.

For Area of Study 2

<sup>35</sup><sub>17</sub> 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.

<sup>35</sup><sub>17</sub> How parts combine in ensembles could be exemplified in:

- Pachelbel: Canon
- Mozart: Eine Kleine Nachtmusik
- Music for Sitar and Tabla
- Music for Gamelan.

<sup>35</sup><sub>17</sub> 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.

### For Area of Study 3

The dance styles could be exemplified as follows:

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#### Waltz:

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

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#### 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).

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#### Salsa:

Any pieces of Salsa such as found on:

- CD: The Rough Guide - Salsa (World Music Network)
- CD: Simply Salsa (SIMPLYCD002).

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#### American Line Dance:

Any pieces of American Line dance as found on:

- CD: Line Dance Fever (17 CDs available - Curb Hit label).

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#### Irish Dance:

Any Irish jigs or reels as found on:

- CD: Riverdance (K-Tel Ente)
- CD: Irish Ceili: Reels And Jigs (EMI).

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#### Bhangra:

Any pieces of Bhangra as found on:

- CD: The Rough Guide - Bhangra (World Music Network)

- CD: Bhangra Fever.

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Disco:

- Gloria Gaynor: I Will Survive

- Donna Summer: Love To Love You Baby

- Bee Gees: Night Fever.

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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).

For Area of Study 4

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Programme music could be exemplified in:

- Tchaikovsky: Overture Romeo and Juliet

- Grieg: Peer Gynt

- Saint-Saens: Danse Macabre

- Copland: Billy the Kid.

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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 examples above constitutes any kind of set work. Teachers are free to look at a variety of composers and styles to cover the required content.

# Other forms of Support

In order to help you implement the new GCSE Music Specification effectively, OCR offers a comprehensive package of support. This includes:

## Published Resources

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

## Publisher partners

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OCR works in close collaboration with three Publisher Partners; Hodder Education, Heinemann and Oxford University Press (OUP) to ensure centres have access to:

- <sup>35</sup><sub>17</sub> Better published support, available when you need it, tailored to OCR specifications
- <sup>35</sup><sub>17</sub> Quality resources produced in consultation with OCR subject teams, which are linked to OCR's teacher support materials
- <sup>35</sup><sub>17</sub> More resources for specifications with lower candidate entries

## Approved publications

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OCR still endorses other publisher materials, which undergo a thorough quality assurance process to achieve endorsement. By offering a choice of endorsed materials, centres can be assured of quality support for all OCR qualifications.



## Endorsement

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OCR endorses a range of publisher materials to provide quality support for centres delivering its qualifications. You can be confident that materials branded with OCR's "Official Publishing Partner"

or “Approved publication” logos have undergone a thorough quality assurance process to achieve endorsement. All responsibility for the content of the publisher’s materials rests with the publisher.

These endorsements do not mean that the materials are the only suitable resources available or necessary to achieve an OCR qualification. Any resource lists which are produced by OCR shall include a range of appropriate texts.

## Professional Development

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The 2012-13 OCR Professional Development Programme offers more accessible and more cost effective training, with the same valued content that you expect from us.

At OCR, we are constantly looking for ways in which we can improve the support we offer to teachers. Most recently we have been considering the increasing challenges that schools face in releasing teachers for INSET, and how OCR can make its professional development programme more accessible and convenient for all.

From September 2012, our new improved programme will include:

- FREE online professional development units available when and where you want them
- FREE live web broadcasts of professional development events
- FREE face to face training for GCSE controlled assessment and GCE coursework
- A series of ‘not to be missed’ premier professional development events.

For more information, please email [training@ocr.org.uk](mailto:training@ocr.org.uk) or visit [www.ocr.org.uk/training](http://www.ocr.org.uk/training).

## OCR Social

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Visit our social media site ([www.social.ocr.org.uk](http://www.social.ocr.org.uk)). By registering you will have free access to a dedicated platform where teachers can engage with each other - and OCR - to share best practice, offer guidance and access a range of support materials produced by other teachers; such as lesson plans, presentations, videos and links to other helpful sites.

# Interchange

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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 a free access to candidate information at you convenience. Sign up at <https://interchange.ocr.org.uk>

# Frequently Asked Questions

## What does the change from components to units mean?

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From September 2012, assessment tasks may be undertaken and internally assessed at any point between release of the task by the centre and the examination series for which the task must be submitted.

## Are re-sits available?

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From September 2012, candidates are only able to re-take a qualification in its entirety. It is no longer possible to re-sit individual units.

## Are any of the four new units comparable to any part of the old specification?

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Yes - Units 1 and 2 (B351, B352) of the new specification are equivalent to Component 01, the coursework unit, of the old specification, Unit 3 (B353) is equivalent to Component 02, the Terminal Task, and Unit 4 (B354) is equivalent to Component 03.

## Is the assessment of the new course the same as the old one?

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The new controlled assessment units, B351 and B352, are internally marked and externally moderated, just as the old coursework component 01. The new Unit B354 is assessed through an externally marked listening examination, just as the old component 03. However, the assessment of the new Unit B353, the Creative Task (equivalent to the Terminal Task), is through external examination, relieving teachers of the burden of marking this unit.

## What is new in the specification?

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There are new instrumental choices - beatboxing, rapping, DJ-ing, sequencing - in addition to the existing traditional choices.

There are two new stimuli to choose from in Unit B353: a sequence of events (film scenario) and a poem (word-setting). These new stimuli are similar to two of the composing options at GCE A2 level, to aid progression.

Teachers will have the opportunity to use Interchange to submit all portfolios on-line.

## What does the change to controlled assessment mean?

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All work submitted for assessment in Units B351 and B352 will have to be done in the centre, under the supervision of the teacher/tutor. There will be a log to record the progress of one of the

composing tasks. Recordings of performances or compositions will have to be made under the teacher's control.

## Performing

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### Do candidates still have to do a solo and an ensemble performance?

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The new specification does not make a distinction between solo and ensemble performances in the same way as previous specifications have done. However the second performance has to be a group performance, drawing on knowledge from Area of Study 2. In most cases this will be an ensemble performance, although any performance/realisation that shows understanding of how parts interact could be submitted. For example, a sequenced piece, which contains several parts, could show this understanding, as could performing to a backing track.

Teachers are advised to look carefully at the assessment criteria for Performance 2 (Interpretation and Ensemble awareness) to establish whether the mode of performance will allow candidates to access marks that are commensurate with their ability.

### Can I go with one of my candidates to a recording studio to see them play for their GCSE performance?

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Yes as long as you are present and can say that there has been no editing or enhancements to their part.

### If my candidates enter Units B351 and B352 at different times, can they perform the same piece?

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No, this is not allowed. To achieve breadth of study, two different pieces must be performed. OCR will monitor this.

### Can a candidate spend only 5 hours practicing a piece for the exam?

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No, the five hours is given as a guide to the amount of time a candidate who has had lessons only in the classroom might spend practicing a piece.

### Does the inclusion of more challenging criteria for performance mean that the standards are now higher?

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The year-on-year standard for attaining the different grades remains unchanged. The extra set of criteria (for 15 marks) are there to provide an additional challenge to motivate more able candidates, and this may also help them if they have done less well in other areas of the examination.

## Composing

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Does the composition brief in Unit B351 have to be linked to the piece they play?

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The composition brief needs to draw on the learning and research done on the performed piece. That is not to say that it has to do so exclusively, or that it has to draw on a large number of features of the piece, if this is not appropriate.

Can the teacher choose a piece for a candidate to arrange, or must the candidate choose the piece?

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The teacher can select an appropriate piece for a candidate to arrange.

If a candidate chooses to create variations on a theme, is it classed as an arrangement or a composition?

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It could be classed as either. There are separate criteria in the specification for composing and arranging and the teacher should apply those that best fit the outcome.

What exactly does “an arrangement of a piece in the style of a dance mean exactly?

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A candidate could take for example a tango for piano and arrange it as a tango for string ensemble, adding instruments, textures rhythms and melodies that enhance the tango style. Alternatively they could take a tune which is not a tango and arrange it into a tango style. What will be important is that the arrangement has some creative input from the candidate and is not a transcription.

What happens if Composition 1 moves away from the composition brief during the composition process? Does the brief then have to be rewritten?

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The brief outlines the initial composing intention and therefore should not be rewritten. The assessment criteria for the composition do not measure it against the brief so there would be no issue if the composition moves away from the brief during the process, provided the candidate uses their instrument in the piece.

Is it all right if a candidate adds loops to a composition?

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This is acceptable provided the details are provided in the candidate's annotation, or composition log (Unit B352). The candidate will not be awarded marks for the compositional content of any sampled ideas and therefore it would be in their interests to avoid using such materials.

## Can a candidate bring completed sections of a piece into a controlled assessment composition task?

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The teacher needs to use professional judgement here. If they are sure that the materials are the candidate's own and they have not received help with them, then this may be acceptable, although the essence of controlled assessment assumes that the compositional process is continuously monitored by the teacher. If the pre-prepared sections were produced earlier in the course and the teacher had given help and guidance to the candidate beyond general advice, then this is not acceptable.

## If a candidate re-enters a unit, can they then spend a further ten hours on their composition?

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No, this must not be done. From September 2012, candidates are only able to re-take a qualification in its entirety. It is no longer possible to re-sit individual units.

## I have neither the curriculum time nor the resources in the classroom to have all my candidates spending 10 hours on a composition task.

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The 10 hours controlled time is time that the candidate spends on their composition in school. It does not all have to be done as part of the music lesson; they can work at other times in school on it. The important thing is that the work is done in school and not at home.

## If a candidate works on their composition in school after or before school, do I have to be there supervising them?

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This is a matter of professional judgement: you need to be satisfied that the work is being done without support from others, and that you can monitor the progress of the composition. It is not anticipated that the teacher would need to be present in the room at these times, although it would be advisable to have a member of staff in the vicinity.

## How can I log that the 10 hours has not been exceeded?

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OCR would suggest that the candidate keeps a log of the time that they spend, and then the teacher can check periodically that this is accurate.

## If the composition is submitted in recorded and written form, can the assessment be based on the score rather than the recording?

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Yes, provided the centre indicates that this is the case on the assessment form.

How detailed does the annotation mentioned on page 38 of the specification need to be?

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If others are performing the composition and there is no score, then the detail of exactly what the other performers have been given to perform from must be provided. If technology has been used, then that must be made clear too. However, if the candidate has performed their composition in its entirety, then the annotation needs simply to state this, and further detail is unnecessary.

## Appraising

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Does the commentary have to be written in one session or can the writing of it be spread throughout the course?

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The four paragraphs of the commentary can be completed at different times if this is appropriate. The final versions of each paragraph should be completed entirely by the candidate with no teacher input. Overall the writing up time should take not more than 4 hours.

Does the commentary have to be a maximum of 400 words?

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The 400 word limit is a guide. OCR recognises that some candidates will have so much to say that they exceed the word length. Whilst it would be possible to achieve full marks with 400 words, OCR will not penalise candidates for exceeding that.

Does the log and evaluation have to be written entirely by the candidate, or can the teacher annotate it with details of the support given?

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The work needs to be written entirely by the candidate. If the teacher needs to detail additional support, then this can be done on the assessment form.

As quality of written communication is assessed in the commentary, does this mean that candidates cannot write in bullet points.

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Candidates need to adopt a form of written English which is appropriate to what they need to say. Therefore, if bullet points are appropriate, candidates will not be penalised for using them.

Do the Example Forms for commentary, log and evaluation in the Appendix of the specification have to be used?

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No. They are there as guidance, although centres are strongly encouraged to use them as they provide a simple framework within which candidates can work. The electronic versions, available on the OCR website, will expand.

## Listening Test

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Will the listening paper really be 90 minutes long?

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No. The length of time the candidates are in the examination room will depend on the length of the CD, which varies from year to year. The “up to 90 minutes” rubric instruction enables schools to set aside a period of time within which the examination can be administered comfortably.

How many extended answer questions will there be in the listening test?

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There will be just one question which requires candidates to respond in extended prose. The Quality of Written Communication will be assessed in this question. It will be identified by an asterisk on the paper.

Will quality of written communication be assessed throughout the listening test?

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QWC will only be assessed in one question. Provided it is clear what the candidate means in their response they will not be penalised elsewhere in the paper for incorrect spelling and grammar. The relevant question will be marked with an asterisk.

Will the format of the listening paper be the same from year to year?

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No, the number of questions and the order that they occur may change from year to year.

## Creative Task

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Can samples and presets be used in the response to the Creative Task?

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Yes, provided they are acknowledged. If candidates use ICT to communicate their response, the teacher will have to indicate on a cover sheet the extent of the support given by the technology, so that the examiner can accurately assess the extent of the candidate's input.

Can the teacher have any input into the response to the Creative Task?

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This may only happen in response to the melodic phrase, where it may be necessary for the teacher to perform the given part whilst the candidate performs their second part. All other responses to the Creative Task must be entirely the work of the candidate.

Does the creative task have to be produced on the same instrument as played in Unit B351 if it is to be assessed against the AoS1 criteria?

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No, but candidates will need to have good knowledge of the instrument for which they are writing if they are to achieve good marks. It can be a second instrument.

How will an external examiner be able to assess the compositional input of a candidate in the Creative Task if a computer programme, such as Garage Band, is used?

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Teachers will complete a cover sheet before sending the Creative Task to the examiner. This will need to contain basic information about which stimulus is used. If technology is used in any way, the extent of the technological input must be stated on the cover sheet, in the box provided. This will be essential and examiners will not be able to award a mark if this is not done.

## Contact us

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