

**AS LEVEL**

Specification

# MUSIC

**H143**

For first assessment in 2017



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## *Disclaimer*

Specifications are updated over time. Whilst every effort is made to check all documents, there may be contradictions between published resources and the specification, therefore please use the information on the latest specification at all times. Where changes are made to specifications these will be indicated within the document, there will be a new version number indicated, and a summary of the changes. If you do notice a discrepancy between the specification and a resource please contact us at: [resources.feedback@ocr.org.uk](mailto:resources.feedback@ocr.org.uk)

We will inform centres about changes to specifications. We will also publish changes on our website. The latest version of our specifications will always be those on our website ([ocr.org.uk](http://ocr.org.uk)) and these may differ from printed versions.

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## Support and Guidance

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Introducing a new specification brings challenges for implementation and teaching, but it also opens up new opportunities. Our aim is to help you at every stage. We are working hard with teachers and other experts to bring you a package of practical support, resources and training.

### Subject Advisors

OCR Subject Advisors provide information and support to centres including specification and non-exam assessment advice, updates on resource developments and a range of training opportunities.

Our Subject Advisors work with subject communities through a range of networks to ensure the sharing of ideas and expertise supporting teachers and students alike. They work with developers to help produce our specifications and the resources needed to support these qualifications during their development.

You can contact our Music Subject Advisor for specialist advice, guidance and support:

01223 553998

[music@ocr.org.uk](mailto:music@ocr.org.uk)  
[@OCR\\_PerformArts](https://www.instagram.com/OCR_PerformArts)

### Teaching and learning resources

Our resources are designed to provide you with a range of teaching activities and suggestions that enable you to select the best activity, approach or context to support your teaching style and your particular students. The resources are a body of knowledge that

will grow throughout the lifetime of the specification, they include:

- Delivery Guides
- Transition Guides
- Topic Exploration Packs
- Lesson Elements.

We also work with a number of leading publishers who publish textbooks and resources for our specifications. For more information on our publishing partners and their resources visit: [ocr.org.uk/qualifications/resource-finder/publishing-partners](https://ocr.org.uk/qualifications/resource-finder/publishing-partners)

### Professional development

Our improved Professional Development Programme fulfils a range of needs through course selection, preparation for teaching, delivery and assessment. Whether you want to look at our new digital training or search for training materials, you can find what you're looking for all in one place at the CPD Hub: [cpdhub.ocr.org.uk](https://cpdhub.ocr.org.uk)

### An introduction to new specifications

We run training events throughout the academic year that are designed to help prepare you for first teaching and support every stage of your delivery of the new qualifications.

To receive the latest information about the training we offer on GCSE and A Level, please register for email updates at: [ocr.org.uk/updates](https://ocr.org.uk/updates)

## Assessment Preparation and Analysis Service

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Along with subject-specific resources and tools, you'll also have access to a selection of generic resources that

focus on skills development, professional guidance for teachers and results data analysis.



### Subject Advisor Support

Our Subject Advisors provide you with access to specifications, high-quality teaching resources and assessment materials.



### Skills Guides

These guides cover topics that could be relevant to a range of qualifications, for example communication, legislation and research. Download the guides at [ocr.org.uk/skillsguides](https://ocr.org.uk/skillsguides)



### Active Results

Our free online results analysis service helps you review the performance of individual students or your whole cohort. For more details, please refer to [ocr.org.uk/activeresults](https://ocr.org.uk/activeresults)



### Practice Papers

Assess students' progress under formal examination conditions with question papers downloaded from a secure location, well-presented, easy to interpret mark schemes and commentary on marking and sample answers.



# 1 Why choose an OCR AS Level in Music?

## 1a. Why choose an OCR qualification?

Choose OCR and you've got the reassurance that you're working with one of the UK's leading exam boards. Our new AS Level in Music course has been developed in consultation with teachers, employers and higher education to provide learners with a qualification that's relevant to them and meets their needs.

We're part of the Cambridge Assessment Group, Europe's largest assessment agency and a department of the University of Cambridge. Cambridge Assessment plays a leading role in developing and delivering assessments throughout the world, operating in over 150 countries.

We work with a range of education providers, including schools, colleges, workplaces and other institutions in both the public and private sectors. Over 13,000 centres choose our A Levels, GCSEs and vocational qualifications including Cambridge Nationals, Cambridge Technicals and Cambridge Progression.

### Our Specifications

We believe in developing specifications that help you bring the subject to life and inspire your learners to achieve more.

We've created teacher-friendly specifications based on extensive research and engagement with the teaching community. They're designed to be straightforward and accessible so that you can tailor

the delivery of the course to suit your needs. We aim to encourage students to become responsible for their own learning, confident in discussing ideas, innovative and engaged.

We provide a range of support services designed to help you at every stage, from preparation through to the delivery of our specifications. This includes:

- A wide range of high-quality creative resources including:
  - Delivery Guides
  - Transition Guides
  - Topic Exploration Packs
  - Lesson Elements
  - . . . and much more.
- Access to Subject Advisors to support you through the transition and throughout the lifetimes of the specifications.
- CPD/Training for teachers including face-to-face events to introduce the qualifications and prepare you for first teaching.
- Active Results – our free results analysis service to help you review the performance of individual learners or whole schools.

All AS level qualifications offered by OCR are accredited by Ofqual, the Regulator for qualifications offered in England. The accreditation number for OCR's AS Level in Music is QN601/8241/6.

## 1b. Why choose an OCR AS Level in Music?

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This AS Level in Music will provide a contemporary, accessible and creative education in Music with an integrated approach to the three main elements – performing, composing and appraising.

Learners are encouraged to be creative and to broaden their musical horizons and understanding with Areas of Study that inspire and challenge.

This specification will enable learners to explore performance and composition in detail.

Through the various genres, styles and eras contained in our Areas of Study they will explore musical context, musical language and performance and composition skills.

OCR's AS Level in Music has been designed to appeal to, and cater for, a wide range of interests, instruments, personalities and directions.

### Aims and learning outcomes

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OCR's AS Level in Music will encourage learners to:

- engage actively in the process of music study
- develop performing skills to demonstrate an understanding of musical elements, style, sense of continuity, interpretation and expression
- develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions
- broaden musical experience and interests, develop imagination and foster creativity
- develop as effective, independent learners and as critical and reflective thinkers with enquiring minds
- reflect critically and make personal judgements on their own and others' music
- engage with, and extend appreciation of, the diverse heritage of music in order to promote personal, social, intellectual and cultural development.

## 1c. What are the key features of this specification?

The key features of OCR's AS Level in Music for you and your learners are:

- an integrated approach to the teaching and learning of appraisal, performing and composing
- Areas of Study designed to appeal to a wide range of learners and offer a range of opportunities to study diverse and traditional fields
- a performance component – non-examined assessment completed during the course and submitted to OCR for assessment
- a composition component – non-examined assessment completed during the course and submitted to OCR for assessment
- an examined listening and appraisal component sat at the end of the linear course
- co-teachable structure with the OCR A Level in Music qualification.

## 1d. How do I find out more information?

If you are already using OCR specifications you can contact us at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not already a registered OCR centre then you can find out more information on the benefits of becoming one at: [www.ocr.org.uk](http://www.ocr.org.uk)

If you are not yet an approved centre and would like to become one go to: [www.ocr.org.uk](http://www.ocr.org.uk)

Want to find out more?

Ask Subject Advisor:

Phone: 01223 553998

<http://www.ocr.org.uk/qualifications/by-subject/music-related/meet-the-team/>

Email: [music@ocr.org.uk](mailto:music@ocr.org.uk)

Teacher support: <http://www.ocr.org.uk/qualifications/by-subject/music/>

<http://www.cpdhub.ocr.org.uk>

News: Twitter: [@OCR\\_PerformArts](https://twitter.com/OCR_PerformArts)

## 2 The specification overview

### 2a. OCR's AS Level in Music (H143)

Learners take **all** components: 01, 02 and 03.

#### Content Overview

#### Assessment Overview

##### Recital

Minimum of **6 minutes** and two contrasting pieces. Choice of:

- solo piece(s) on one or more than one instrument or voice
- ensemble performance
- accompanying
- realisation using music technology

##### Performing (01)

Recital

75 Marks

Non-exam assessment  
– externally assessed via audio-visual recording

**30%**  
of  
**AS Level**

**Compositions** with a combined duration of at least **four minutes 30 seconds**:

- One to a brief set by OCR
- One to a brief written by the learner

##### Composing (02)

Compositions accompanied by a score, lead sheet or written description

75 Marks

Non-exam assessment  
– externally assessed via audio recordings

**30%**  
of  
**AS Level**

##### Listening and appraising

- Analysing and evaluating music
- Familiar and unfamiliar pieces
- Prescribed works
- Questions based on aural extracts

##### Listening and appraising (03)

Written exam including aural extracts

100 marks

2 hour written exam

**40%**  
of  
**AS Level**

## 2b. Core Content of AS Level in Music (H143)

The following core content outlines the knowledge and understanding that underpin this qualification. The content will be assessed across all components. It should be used in conjunction with the Areas of Study. This qualification requires learners to develop an in-depth understanding of musical elements, musical contexts and musical language, and apply

these, where appropriate, to their own work when performing and composing.

Further details of the skills needed for the Performing, Composing and Listening and appraising components are given in Sections 2c–2e.

<b>Musical elements and their interdependence</b>	<ul style="list-style-type: none"> <li>• organisation of pitch (melodically and harmonically) including:               <ul style="list-style-type: none"> <li>○ harmonic change, cadences e.g. interrupted, and melodic and harmonic devices</li> </ul> </li> <li>• tonality including:               <ul style="list-style-type: none"> <li>○ how keys are related to each other e.g. circle of fifths</li> </ul> </li> <li>• structure; organisation of musical material including:               <ul style="list-style-type: none"> <li>○ complex structures e.g. sonata form</li> </ul> </li> <li>• sonority including:               <ul style="list-style-type: none"> <li>○ combinations of vocal timbres and instrumental techniques e.g. con sordino</li> </ul> </li> <li>• texture including:               <ul style="list-style-type: none"> <li>○ complex combinations of musical lines (parts) e.g. homophony and polyphony</li> </ul> </li> <li>• tempo, metre and rhythm; how music is organised in time including:               <ul style="list-style-type: none"> <li>○ metrical and rhythmic devices e.g. changing metres and syncopation</li> </ul> </li> <li>• dynamics; use of dynamics including:               <ul style="list-style-type: none"> <li>○ expressive devices e.g. contrast and extended ranges.</li> </ul> </li> </ul>
<b>Musical contexts</b>	<ul style="list-style-type: none"> <li>• the effect of purpose and intention (e.g. of the composer, performer, commissioner) on how music is created, developed and performed in different historical, social and cultural contexts</li> <li>• the effect of audience, time and place (e.g. venue, occasion) on how music is created, developed and performed in different historical, social and cultural context</li> <li>• how music from different historical, social and cultural contexts has changed over time.</li> </ul>
<b>Musical language</b>	<ul style="list-style-type: none"> <li>• reading and writing staff notation including:               <ul style="list-style-type: none"> <li>○ rhythmic notation in compound time and key signatures to 5 sharps &amp; 5 flats</li> </ul> </li> <li>• chords and associated chord symbols including:               <ul style="list-style-type: none"> <li>○ standard harmonic progressions e.g. chord inversions and dominant 7th chords</li> </ul> </li> <li>• musical vocabulary and terminology related to the Areas of Study including:               <ul style="list-style-type: none"> <li>○ recognition and use of appropriate musical vocabulary and terminology e.g. glissando, repetition and conjunct.</li> </ul> </li> </ul>

## Areas of Study

Learners will study at least three areas from a choice of six Areas of Study.

Learners will study Areas of Study 1 and 2 and one more from Areas of Study 3, 4, 5 and 6.

Through the investigation and in-depth study of the large variety of music contained in the six Areas of Study set for AS Level in Music, learners will further develop their knowledge and understanding of:

- the musical elements and their interdependence
- musical contexts
- musical language.

The purpose of the Areas of Study is to provide contexts through which learners will study the core

content of AS Level Music and explore the three key inter-related elements of:

- tonality
- interpretation
- instrumental/vocal techniques.

They are designed to encourage a musical and practical approach to teaching and learning, and to promote integration between the skills of performing, composing and appraising (listening).

The Areas of Study have designed to be flexible to allow centres and learners to tailor the course of study to their own preferences. The centre may choose which Areas of Study to follow based on learner choice, learner ability, or teacher preference.

The table below gives examples of how the Areas of Study can be combined.

	Performing	Composing	Listening and appraising	Areas of Study covered
Example 1	Learner has free choice – applies knowledge of skills, techniques and interpretation to free performance choices.	Learner studies <b>Area of Study 2</b> and chooses composition Brief related to AoS 2.	Area of Study 1 & 2 compulsory Learner studies and chooses questions related to <b>Area of Study 3</b> .	1, 2 & 3
Example 2	Learner chooses a recital programme related to <b>Area of Study 6</b> .	Learner Studies <b>Area of Study 6</b> and chooses composition brief related to AoS 6.	Area of Study 1 & 2 compulsory Learner studies and chooses questions related to <b>Area of Study 3</b> .	1, 2, 3 & 6

## Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven

<p><b>Outline</b></p>	<p>Learners should study in depth the development of Classical instrumental music as found in the instrumental works of Haydn, Mozart and Beethoven:</p> <ul style="list-style-type: none"> <li>• use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire</li> <li>• use technical vocabulary to communicate a sophisticated understanding of music and its context.</li> </ul> <p>This includes but is not limited to:</p> <ul style="list-style-type: none"> <li>• Chamber Music</li> <li>• Symphony</li> <li>• Concerto</li> <li>• Sonata.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p><b>Focus for learning</b></p>	<p>Learners should analyse, explain and compare developments in <b>instrumental style</b>, including:</p> <ul style="list-style-type: none"> <li>• the characteristics and principles of instrumental music in the Classical period</li> <li>• the forms and style of the Classical period.</li> </ul> <p>Learners should study and understand how classical composers use <b>musical elements</b>, including:</p> <ul style="list-style-type: none"> <li>• the orchestra and instruments of the Classical period</li> <li>• the use of instrumental techniques including articulation</li> <li>• instrumentation and texture</li> <li>• techniques of melodic construction</li> <li>• the use of harmonic language including inversions, cadences and harmonic progressions</li> <li>• phrasing and structure</li> <li>• musical vocabulary and terminology related to instrumental music e.g. Harmonic change and melodic and harmonic devices</li> <li>• dynamics and expressive devices.</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which Classical instrumental music was created and performed, including:</p> <ul style="list-style-type: none"> <li>• the historical and social context of the music of the Classical period</li> <li>• the effect of purpose and intention on how music is created and developed</li> <li>• the reading and writing of associated staff notation</li> <li>• working conditions for musicians.</li> </ul>
<p><b>Prescribed works</b></p>	<p>See appendix 5d.</p>

## Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band

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<p><b>Outline</b></p>	<p>Learners should study in depth the development of song and the singers in early popular and recorded genres:</p> <ul style="list-style-type: none"> <li>• use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire</li> <li>• use technical vocabulary to communicate a sophisticated understanding of music and its context.</li> </ul> <p>This includes but is not limited to:</p> <ul style="list-style-type: none"> <li>• Vocal Jazz and Blues</li> <li>• popular solo song</li> <li>• recordings by vocal artists of repertoire</li> <li>• interpretation of ‘standards’.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p><b>Focus for learning</b></p>	<p>Learners should analyse, explain and compare developments in <b>styles of jazz</b>, including:</p> <ul style="list-style-type: none"> <li>• song structures</li> <li>• performing techniques e.g. improvisation.</li> </ul> <p>Learners should study and understand how artists use <b>musical elements</b>, including:</p> <ul style="list-style-type: none"> <li>• delivery and expression of lyrics</li> <li>• application and treatment of the melody and lyrics</li> <li>• vocal techniques e.g. belt, use of register, articulation, vibrato</li> <li>• dynamics and expressive techniques and devices</li> <li>• use of accompaniment</li> <li>• relationship of voice and accompaniment</li> <li>• organisation of pitch, melodically and harmonically</li> <li>• musical vocabulary and terminology related to the Area of Study.</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which jazz music was created and performed, including:</p> <ul style="list-style-type: none"> <li>• the effect of audience, time and place on how the songs are created, developed, performed and recorded including developments in recording and technology</li> <li>• the historical and social context of the songs in this Area of Study</li> <li>• working conditions for musicians.</li> </ul>
<p><b>Prescribed works</b></p>	<p>See appendix 5d.</p>

### Area of Study 3: Developments in Instrumental Jazz 1910 to the present day

<p><b>Outline</b></p>	<p>Learners should study the development of instrumental jazz music from 1910 to the present day:</p> <ul style="list-style-type: none"> <li>• study in depth one prescribed recorded jazz performance from the period of study using live performances, recordings and scores as appropriate</li> <li>• use examples from other related repertoire and contextual knowledge to analyse, evaluate and make critical judgements</li> <li>• use technical vocabulary to communicate a sophisticated understanding of the prescribed work and its context.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p><b>Focus for learning</b></p>	<p>Learners should analyse, explain and compare developments and differences in <b>style</b> in the prescribed work and in suggested repertoire, e.g. from two of the following:</p> <ul style="list-style-type: none"> <li>• early jazz and swing</li> <li>• bebop and cool jazz</li> <li>• hard bop and avant-garde and free jazz</li> <li>• jazz–rock fusion and contemporary approaches to jazz.</li> </ul> <p>Learners should study and understand how jazz musicians use <b>musical elements</b>, e.g.:</p> <ul style="list-style-type: none"> <li>• improvisation</li> <li>• swing</li> <li>• syncopation</li> <li>• polyrhythms</li> <li>• harmony and tonality</li> <li>• blues</li> <li>• blue notes and decoration of notes (vibrato, pitch bend, smear etc.)</li> <li>• timbre</li> <li>• devices, e.g. chorus, call and response, riff or ostinato</li> <li>• roles of solo and ensemble, rhythm section (drums, bass etc.).</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which jazz music was created and performed, e.g.:</p> <ul style="list-style-type: none"> <li>• its origins in New Orleans and elsewhere</li> <li>• its dissemination to a wider audience in the United States of America and Europe</li> <li>• changes in the popularity and commercial viability of jazz</li> <li>• the role of radio and recording in the development of jazz</li> <li>• working conditions for jazz musicians</li> <li>• challenges and issues for jazz performers and composers working today.</li> </ul>
<p><b>Prescribed works</b></p>	<p>See appendix 5d.</p>
<p><b>Suggested repertoire</b></p>	<p>A list of suggested repertoire is provided (see appendix 5e).</p>

## Area of Study 4: Religious Music of the Baroque Period

<b>Outline</b>	<p>Learners should study how vocal music was used to express religious belief in the Baroque period:</p> <ul style="list-style-type: none"> <li>• study one prescribed work of sacred vocal music from the period of study, using live performances, recordings and scores as appropriate</li> <li>• use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire</li> <li>• use technical vocabulary to communicate a sophisticated understanding of Baroque religious music and its context.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<b>Focus for learning</b>	<p>Learners should analyse, explain and compare developments in <b>religious music style</b> in the prescribed work. They should also study works from its related background as specified in appendix.</p> <p>Learners should study and understand how composers use <b>musical elements</b>, e.g.:</p> <ul style="list-style-type: none"> <li>• harmony and tonality</li> <li>• structures, e.g. recitative, aria, chorus</li> <li>• textures (e.g. chordal, fugal, imitative), solo and choral writing, instrumental resources, accompaniment (e.g. obbligato)</li> <li>• rhythm and metre, e.g. from dance patterns.</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which religious music of the period was created and performed, e.g.:</p> <ul style="list-style-type: none"> <li>• worship, liturgy, opportunities and restrictions, e.g. Lent, Holy Week, use of instruments in church, use of Latin or vernacular</li> <li>• dissemination of music, e.g. publishing</li> <li>• working conditions for church musicians, education and training, e.g. St Mark's Venice, Chapel Royal, St Thomas's Leipzig.</li> </ul>
<b>Prescribed works</b>	<p>See appendix 5d.</p>
<b>Suggested repertoire</b>	<p>A list of suggested repertoire is provided (see appendix 5e).</p>

## Area of Study 5: Programme music 1820–1910

<p><b>Outline</b></p>	<p>Learners should study the development during the Romantic period of instrumental concert music that communicates a narrative or a non-musical idea:</p> <ul style="list-style-type: none"> <li>• study in depth one prescribed work of music for orchestral, chamber or solo performance from the period of study, using live performances, recordings and scores as appropriate</li> <li>• use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire</li> <li>• use technical vocabulary to communicate a sophisticated understanding of romantic programme music and its context.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p><b>Focus for learning</b></p>	<p>Learners should analyse, explain and compare developments in <b>style</b> in the prescribed work and suggested repertoire, e.g. one of the following:</p> <ul style="list-style-type: none"> <li>• concert overture</li> <li>• symphonic poem</li> <li>• programme symphony</li> <li>• solo works</li> <li>• works communicating an awareness of national identity.</li> </ul> <p>Learners should study and understand how musicians use <b>musical elements</b>, e.g.:</p> <ul style="list-style-type: none"> <li>• harmony and tonality, e.g. expressive effects of dissonance, chords and modulation</li> <li>• integrating structural principles and expressive freedom, e.g. melodic writing, rhythm, adaptations of sonata form</li> <li>• instrumental resources, e.g. expansion of the orchestra, improvements in piano technology, instrumental technique, virtuoso soloists, the conductor</li> <li>• development of dynamics, expression, articulation, complex textures, dramatic contrast and other effects.</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which programme music was created and performed, e.g.:</p> <ul style="list-style-type: none"> <li>• the Romantic movement in the arts, e.g. Goethe, English poets, Gothic, rediscovery of Shakespeare</li> <li>• influence of opera on concert music</li> <li>• technological advances, e.g. valved brass, piano making</li> <li>• audience, e.g. growth of wealthy middle class, industrialisation, railway travel</li> <li>• transmission of music to a wider audience in Europe and the United States of America, growth of orchestras and public concerts</li> <li>• working conditions for musicians.</li> </ul>
<p><b>Prescribed works</b></p>	<p>See appendix 5d.</p>
<p><b>Suggested repertoire</b></p>	<p>A list of suggested repertoire is provided (see appendix 5e).</p>

## Area of Study 6: Innovations in Music 1900 to the present day

<p><b>Outline</b></p>	<p>Learners should study the continuation, development and innovations in music of the Western tradition from 1900 to the present day:</p> <ul style="list-style-type: none"> <li>• study one prescribed work from the period of study, using live performances, recordings and scores as appropriate</li> <li>• use attentive listening and contextual knowledge to analyse, evaluate and make critical judgements about the repertoire</li> <li>• use technical vocabulary to communicate a sophisticated understanding of twentieth century and contemporary music and its context.</li> </ul> <p>A prescribed work from this Area of Study will be part of the focus for study although learners should understand about the context and development of the music around the prescribed work.</p>
<p><b>Focus for learning</b></p>	<p>Learners should analyse, explain and compare developments in <b>style</b> in the prescribed work. They should also study works from its related background which will be one of the following:</p> <ul style="list-style-type: none"> <li>• late Romantic style, e.g. large scale symphonic works and impressionism</li> <li>• expressionism, atonality and serialism</li> <li>• neo-classical developments, e.g. reinterpretation of traditional forms</li> <li>• national styles, e.g. based on folk traditions</li> <li>• post-1945 avant-garde, experimental approaches, electronic music, post-modern response (e.g. to Eastern or African influence), minimalism and contemporary approaches to composition.</li> </ul> <p>Learners should study and understand innovations in the use of <b>musical elements</b>, e.g.:</p> <ul style="list-style-type: none"> <li>• irregular rhythm, metre, polyrhythm, polymetre, organisation of time</li> <li>• pitch, dissonance, harmony, tonality, modality, atonality</li> <li>• exploration of sonority, timbre, textures, instrumental and vocal techniques and resources, percussion, technology</li> <li>• dynamics, contrast, extreme range</li> <li>• structure, form, notation, improvisation, aleatoric.</li> </ul> <p>Learners should study and understand the <b>conditions and context</b> in which music of this period was created and performed, e.g.:</p> <ul style="list-style-type: none"> <li>• audience reaction to innovation</li> <li>• technology and mass media</li> <li>• the response of composers to political and social events, e.g. revolution, war, persecution, censorship</li> <li>• ideas about the function and relevance of music, e.g. Gebrauchsmusik, crossover with popular styles, music for films, propaganda</li> <li>• working conditions for musicians</li> <li>• challenges and issues for performers and composers working today.</li> </ul>
<p><b>Prescribed works</b></p>	<p>See appendix 5d.</p>
<p><b>Suggested repertoire</b></p>	<p>A list of suggested repertoire is provided (see appendix 5e).</p>

## 2c. Content: Performing (01)

Learners will make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical and expressive control and an understanding of style and context.

This will be achieved through playing or singing solo or in an ensemble, improvising, or realising music through music technology.

Learners must perform at least **two** contrasting pieces.

Learners may choose to relate their recital to one or more Area of Study to demonstrate their understanding of style and context and to inform their performance choices.

Full details of the performance requirements are given in Section 3a.

	<b>Learners should:</b>
Recital	<ul style="list-style-type: none"> <li>• make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical and expressive control and an understanding of style and context. This must be achieved by one or more of the following means: playing or singing solo, or in ensemble, or realising music using music technology</li> <li>• perform music with control and continuity using appropriate tempi, showing critical understanding of the music chosen</li> <li>• practice a variety of pieces that develop their skills as a soloist, part of an ensemble, accompanying or realising using music technology</li> <li>• be able to perform confidently and stylishly</li> <li>• demonstrate an understanding of performing with accuracy and fluency</li> <li>• demonstrate an understanding of performing with technical control across a range of techniques</li> <li>• demonstrate understanding of interpretation and communication through realisation of relevant performance markings and performing conventions.</li> <li>• develop and demonstrate stylistic understanding of the music performed and their interpretation of it.</li> </ul>

## 2d. Content: Composing (02)

Learners will make use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding. This will be achieved by preparing compositions as outlined below.

Learners may also choose to relate their learner set brief to an Area of Study.

Full details of the Composing requirements can be found in Section 3a.

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Learners will respond to a brief set by OCR which will relate to a chosen Area of Study.

	<b>Learners should:</b>
Section 1: Composition in response to a brief set by OCR	<ul style="list-style-type: none"><li>• make use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding, by responding to a brief or commission supplied by others</li><li>• compose music that develops musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition</li><li>• compose music that is musically convincing and shows use of musical elements in combination</li><li>• compose music that makes creative use of musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</li></ul>
Section 2: Composition in response to a learner set brief	<ul style="list-style-type: none"><li>• make use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding, freely as the composer chooses</li><li>• compose music that develops musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition</li><li>• compose music that is musically convincing and shows a sophisticated use of musical elements in combination</li><li>• compose music that makes creative use of musical ideas and shows understanding of musical devices and conventions in relation to the chosen genre, style and tradition</li><li>• determine their own composition briefs to allow demonstration of ability to create and develop musical ideas.</li></ul>

## 2e. Content: Listening and appraising (03)

Through the investigation of a variety of music contained in the six Areas of Study set for AS Level Music, learners will develop their knowledge and understanding of the inter-related elements of Music.

This component will assess learners' knowledge and understanding of Musical Elements, Musical Language and Musical Contexts as explored through the Areas of Study. The content for this component is given in Section 2b (Core Content).

	<b>Learners should:</b>
Appraise	<ul style="list-style-type: none"><li>• analyse and evaluate music in aural and written form, using knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about:<ul style="list-style-type: none"><li>○ repertoire within the Areas of Study</li><li>○ musical interpretations (e.g. how a performer plays a piece of music, how a composer responds to a brief or a starting point, or demonstration of stylistic understanding)</li><li>○ others' work including unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification)</li></ul></li><li>• form critical judgements, which will be achieved by attentive listening and aural perception, and could also be achieved by informed discussion (in writing and/or through speech), analysis, evaluation, contextualisation and reflection.</li></ul>

## 2f. Prior knowledge, learning and progression

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No prior knowledge or learning of the subject is required.

The GCSE (9–1) in Music is not a pre-requisite to take the OCR AS Level in Music.

A background in music, for example, learning to play an instrument would be beneficial.

The AS Level in Music is co-teachable with the A Level in Music.

This qualification will enable learners to progress to Higher Education.

There are a number of Music specifications at OCR. Find out more at [www.ocr.org.uk](http://www.ocr.org.uk)

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# 3 Assessment of AS Level in Music

## 3a. Forms of assessment

The assessment of the OCR AS Level in Music is split into three linear components – two non-examined components which together are worth 60% of the qualification and one examined component worth 40%.

### Performing (01)

This component is worth 75 marks and represents 30% of the marks for the AS Level. This is an externally assessed, non-exam assessment component assessing AO1 in its entirety.

**Section 1 - Recital** (75 marks): Learners are required to perform a programme of at least **two** contrasting pieces which demonstrate features of the repertoire for the instrument or voice presented.

The two pieces must last a **minimum duration of six minutes** with a recommended **maximum of nine minutes**.

A penalty will be applied by OCR where the minimum duration is not met.

The recital may use one or more of the following:

- solo piece on one or more than one instrument or voice
- ensemble performance
- accompanying
- realisation using music technology.

If it is appropriate to the repertoire being performed, learners may improvise.

Learners may choose to relate their recital to one or more Area of Study.

It is recommended that learners prepare for a live performance, to an audience. This could be in the form of a formal recital evening, to classmates, or friends and family.

Where technology is being used as the learner's main study for performance, there must be an element of live control involved in the performance. It cannot simply be a playback of a sequenced realisation for example.

Learners will be assessed on:

- knowledge and coherence
- technical control
- realisation of performance markings and/or performance conventions.

The marking criteria for Performing (01) can be found on the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk).

#### Requirements

Learners must carry out their recital (which is externally assessed by OCR) between 1 March and 31 May in the academic year in which the learner expects to be awarded the qualification.

A complete, unedited audio-visual recording of the performance must be provided to OCR by the centre. Centres must also provide OCR with the score or lead sheet of all music performed, and the explanation where this is in written form. Where a written score or lead sheet is unavailable – because it does not exist – other means of referencing the performance intentions can be permitted. However, where a written score or lead sheet is available, it should still be used.

Alternative material will only be accepted where a written score or lead sheet is unavailable because it does not exist, and the only other types of evidence permissible are:

- the chord pattern used
- the note pattern/raga used
- a recording of the piece by the original commercial performer
- a recording by a commercial artist in the style of the learner's performance.

Candidates are awarded marks for the quality of the performance only. The score, lead sheet (or alternative reference material) is not awarded any marks.

Centres should use a cover sheet when submitting learners' work.

## Composing (02)

This component is worth 75 marks and represents 30% of the marks for the AS Level. This is an externally assessed, non-exam assessment component assessing AO2 in its entirety through a recording of the learner's compositions.

Learners are required to compose **two** separate pieces of music with a combined duration of **at least four minutes and thirty seconds**.

Students may not be able to access the full range of marks if they do not reach the minimum duration requirements.

**Section 1** (35 marks): Composition in response to a brief set by OCR. The briefs will be communicated to centres on 1 September of the academic year in which the learner expects to be awarded the qualification. The briefs will be available on the OCR website.

The OCR set briefs will provide a choice of six stimuli to enable learners to specialise in an area of composition that is relevant to their personal skills and interests. Each brief will relate to one of the Areas of Study and will specify an audience and/or occasion for the composition.

Learners will be assessed on:

- response to brief and ideas
- compositional techniques
- communication.

**Section 2** (40 marks): Composition in response to a brief set by the learner. The composition may be for any medium and in any style.

The learner set brief must allow learners to create a composition that demonstrates their ability to make use of musical elements, techniques and resources to create and develop musical ideas with technical control and expressive understanding.

Learners will be assessed on:

- effectiveness of the learner set brief in generating ideas
- response to brief and ideas
- compositional techniques
- communication.

The marking criteria for Composing (02) can be found on the OCR website: [www.ocr.org.uk](http://www.ocr.org.uk).

### Requirements

The compositions submitted should demonstrate the full range of the learner's knowledge and understanding of the chosen technique, being representative of their achievement by the end of the course.

The following must be submitted to OCR for assessment using the OCR coversheet:

- Section 1 – recording of composition
  - accompanying score, lead sheet or written account of composition
- Section 2 – recording of composition
  - accompanying score, lead sheet or written account of composition
  - learner set brief.

The learner does not have to perform the piece of music which they have composed. Compositions may be realised through music technology or performed by others.

## Listening and appraising (03)

This is an externally assessed written paper assessing AO3 and AO4 accompanied by an audio recording containing aural extracts. This component is worth 100 marks and represents 40% of the AS level.

Learners will be required to complete an examination paper lasting **two hours**.

This will include a listening section. Learners will need individual audio playback facilities for the examination to allow them to listen to the music extracts individually and play them as many times as they wish.

Learners will be provided with an insert of any relevant scores, lead sheets etc.

The examination paper will consist of three sections:

Section A	Section B	Section C
Area of Study 1 and 2	Area of Study 1 and 2	Area of Study 3, 4, 5 and 6
40 marks	40 marks	20 marks
Learners must answer all questions.	Learners must answer all questions.	Learners must answer <b>one</b> question, relating to one Area of Study, from a choice of four.
Questions based aural extracts from unfamiliar works.	Questions based on aural extracts from prescribed works.	No aural extracts provided. Questions based on prescribed works.
Question types: <ul style="list-style-type: none"> <li>• Multiple choice</li> <li>• Short answer</li> <li>• Melodic/bass/rhythm dictation.</li> </ul>	Four x 10 mark questions including analysis, comparison of aural extracts, and testing understanding of musical background/context.  Requirement for learners to have carried out wider listening based on the Areas of Study.	Essay questions, providing the opportunity for extended writing.  Learners answer one x 20 mark essay question.

### 3b. Assessment objectives (AO)

There are four Assessment Objectives in OCR AS Level Music. These are detailed in the table below.

Learners will be expected to demonstrate their ability to:

Assessment Objective	
AO1	interpret musical ideas through performing, with technical and expressive control and an understanding of style and context
AO2	create and develop musical ideas with technical and expressive control and coherence
AO3	demonstrate and apply musical knowledge
AO4	use analytical and appraising skills to make evaluative and critical judgements about music.

### AO weightings in AS Level in Music

The relationship between the assessment objectives and the components are shown in the following table:

Component	% of OCR AS Level in Music (H143)			
	AO1	AO2	AO3	AO4
Performing (H143/01)	30	0	0	0
Composing (H143/02)	0	30	0	0
Listening and appraising (H143/03)	0	0	15	25
<b>Total</b>	<b>30</b>	<b>30</b>	<b>15</b>	<b>25</b>

### 3c. Total qualification time

Total qualification time (TQT) is the total amount of time, in hours, expected to be spent by a learner to achieve a qualification. It includes both guided learning hours and hours spent in preparation, study,

and assessment. The total qualification time for AS Level Music is 180 hours. The total guided learning time is 180 hours.

### 3d. Qualification availability outside of England

This qualification is available in England. For Wales and Northern Ireland please check the Qualifications in Wales Portal (QIW) or the Northern Ireland Department of Education Performance Measures /

Northern Ireland Entitlement Framework Qualifications Accreditation Number (NIEFQAN) list to see current availability.

### 3e. Language

This qualification is available in English only. All assessment materials are available in English only and all candidate work must be in English.

### 3f. Assessment availability

There will be one examination series available each year in May/June to **all** learners.

This specification will be certificated from the June 2017 examination series onwards.

All examined components must be taken in the same examination series at the end of the course.

### 3g. Retaking the qualification

Learners can retake the qualification as many times as they wish. Learners must retake all examined components but they can choose to either retake one

or both of the non-exam assessment (NEA) components or carry forward (re-use) their most recent result(s) (see Section 4a).

### 3h. Assessment of extended response

The assessment materials for this qualification provide learners with the opportunity to demonstrate their ability to construct and develop a sustained

and coherent line of reasoning and marks for extended responses that are integrated into the marking criteria.

### 3i. Non-exam assessment

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Evidence for the non-examined components (i.e. Performing and Composing) must be submitted to OCR for external assessment.

Work submitted for the AS level component should reflect the standard expected at the end of the first year of an A level course of study.

The amount of time given to learners for the preparation period should be determined by centres. All work must be completed by the designated finishing time set by the centre.

Dates and deadlines for preparatory work must be set by centres in order to facilitate the completion of work to be submitted for assessment by the OCR-set deadline.

Guidance should be given to learners about availability and choice of materials, avoidance of plagiarism and completion of work in accordance with specification requirements and procedures.

The performance and composition must be completed under supervised conditions within the centre to ensure the authenticity of the learner's submission.

The performance and composition must be completed in the academic year in which the learner expects to be awarded the qualification.

Work submitted for the AS level non-examined components must be authenticated by the centre which delivers the components. See Section 4d for further guidance.

### 3j. Synoptic assessment

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The OCR AS Level in Music is designed to encourage integration of the skills of listening, appraisal, performing and composing during the teaching and learning process.

The Areas of Study are intended to facilitate integrated teaching and learning through the exploration of a wide variety of genres and styles for practical exploration through listening, performing and composing.

### 3k. Calculating qualification results

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A learner's overall qualification grade for AS Level in Music will be calculated by adding together their marks from the three components taken to give their total weighted mark. This mark will then be

compared to the qualification level grade boundaries for the entry option taken by the learner and for the relevant exam series to determine the learner's overall qualification grade.

## 4 Admin: what you need to know

The information in this section is designed to give an overview of the processes involved in administering this qualification so that you can speak to your exams officer. All of the following processes require you to submit something to OCR by a specific deadline.

More information about the processes and deadlines involved at each stage of the assessment cycle can be found in the Administration area of the OCR website.

OCR's *Admin overview* is available on the OCR website at [www.ocr.org.uk/administration](http://www.ocr.org.uk/administration)

### 4a. Pre-assessment

#### Estimated entries

Estimated entries are your best projection of the number of learners who will be entered for a qualification in a particular series. Estimated entries

should be submitted to OCR by the specified deadline. They are free and do not commit your centre in any way.

#### Final entries

Final entries provide OCR with detailed data for each learner, showing each assessment to be taken. It is essential that you use the correct entry code, considering the relevant entry rules and ensuring that you choose the entry option for the submission method you intend to use.

Final entries must be submitted to OCR by the published deadlines or late entry fees will apply. All learners taking an AS Level in Music must be entered for one of the following entry options:

Entry option		Components		
Entry code	Title	Code	Title	Assessment type
H143 A	Music A	01	Performing	Non-exam assessment
		02	Composing	Non-exam assessment
		03	Listening and appraising	External assessment
H143 B	Music B	81	Performing	Non-exam assessment (Carry forward)
		82	Composing	Non-exam assessment (Carry forward)
		03	Listening and appraising	External assessment
H143 C	Music C	01	Performing	Non-exam assessment
		82	Composing	Non-exam assessment (Carry forward)
		03	Listening and appraising	External assessment
H143 D	Music D	81	Performing	Non-exam assessment (Carry forward)
		02	Composing	Non-exam assessment
		03	Listening and appraising	External assessment

## Collecting evidence of student performance to ensure resilience in the qualifications system

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Regulators have published guidance on collecting evidence of student performance as part of long-term contingency arrangements to improve the resilience of the qualifications system. You should review and consider this guidance when delivering this qualification to students at your centre.

For more detailed information on collecting evidence of student performance please visit our website at: <https://www.ocr.org.uk/administration/general-qualifications/assessment/>

### 4b. Special consideration

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Special consideration is a post-assessment adjustment to marks or grades to reflect temporary injury, illness or other indisposition at the time the assessment was taken.

Detailed information about eligibility for special consideration can be found in the *JCQ publication A guide to the special consideration process*.

### 4c. External assessment arrangements

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Regulations governing examination arrangements are contained in the *JCQ Instructions for conducting examinations*.

#### Head of Centre Annual Declaration

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The Head of Centre is required to provide a declaration to the JCQ as part of the annual NCN update, conducted in the autumn term, to confirm that the centre is meeting all of the requirements detailed in the specification.

Any failure by a centre to provide the Head of Centre Annual Declaration will result in your centre status being suspended and could lead to the withdrawal of our approval for you to operate as a centre.

### 4d. Admin of non-exam assessment

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Regulations governing arrangements for internal assessments are contained in the *JCQ Instructions for conducting non-examination assessments*.

#### Authentication of learners' work

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Centres must declare that the work submitted for assessment is the learner's own by completing a centre authentication form (CCS160). This information must be retained at the centre and be available on request to either OCR or the JCQ centre inspection service.

deadline has passed and centres have not requested a review, this evidence can be destroyed.

Authenticity control: Learners will complete all work for assessment under direct teacher supervision except as outlined below.

It must be kept until the deadline has passed for centres to submit a review of results. Once this

For AS Level 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.

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 work submitted for assessment, the teacher must be satisfied that the work submitted for assessment is the learner's own work and be able to authenticate it using the specified procedure.

Feedback to learners is encouraged within tightly defined parameters. Teachers should supervise and guide learners who are undertaking non-examined assessment work. The degree of teacher

guidance will vary according to the nature of the work being undertaken. It should be remembered, however, that learners must reach their own judgements and complete the work in its entirety themselves.

When supervising tasks, teachers are expected to:

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

### Private candidates

Private candidates may enter for OCR assessments.

A private candidate is someone who pursues a course of study independently but takes an examination or assessment at an approved examination centre. A private candidate may be a part-time student, someone taking a distance learning course, or someone being tutored privately. They must be based in the UK.

OCR's AS Level in Music requires learners to complete non-examined assessment. This is an essential part of

the course and will allow learners to develop skills for further study or employment.

Private candidates need to contact OCR approved centres to establish whether they are prepared to host them as a private candidate. The centre may charge for this facility and OCR recommends that the arrangement is made early in the course.

Further guidance for private candidates may be found on the OCR website: <http://www.ocr.org.uk>

### Carrying forward non-exam assessment (NEA)

Learners who are retaking the qualification can choose to either retake the non-exam assessment (NEA) or carry forward their most recent result for that component.

To carry forward the NEA component result, you must use the correct carry forward entry option (see table in Section 4a).

Learners must decide at the point of entry whether they are going to carry forward the NEA result or not.

The result for the NEA component may be carried forward for the lifetime of the specification and there is no restriction on the number of times the result may be carried forward. However, only the most recent non-absent result may be carried forward.

When the result is carried forward, the grade boundaries from the previous year of entry will be used to calculate a new weighted mark for the carried forward component, so the value of the original mark is preserved.

## 4e. Results and certificates

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### Grade Scale

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AS level qualifications are graded on the scale: A, B, C, D, E, where A is the highest. Learners who fail to reach the minimum standard for E will be

Unclassified (U). Only subjects in which grades A\* to E are attained will be recorded on certificates.

### Results

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Results are released to centres and learners for information and to allow any queries to be resolved before certificates are issued.

The following supporting information will be available:

Centres will have access to the following results information for each learner:

- the grade for the qualification
- the raw mark for each component
- the total weighted mark for the qualification.

- raw mark grade boundaries for each component
- weighted mark grade boundaries for each entry option.

Until certificates are issued, results are deemed to be provisional and may be subject to amendment.

A learner's final results will be recorded on an OCR certificate. The qualification title will be shown on the certificate as 'OCR Level 3 Advanced Subsidiary GCE in Music'.

## 4f. Post-results services

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A number of post-results services are available:

- **Review of results** – If you are not happy with the outcome of a learner's results, centres may request a review of their moderation and/or marking.
- **Missing and incomplete results** – This service should be used if an individual subject result for a learner is missing, or the learner has been omitted entirely from the results supplied.
- **Access to scripts** – Centres can request access to marked scripts.

## 4g. Malpractice

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Any breach of the regulations for the conduct of examinations and non-exam assessment may constitute malpractice (which includes maladministration) and must be reported to

OCR as soon as it is detected. Detailed information on malpractice can be found in the JCQ publication *Suspected Malpractice in Examinations and Assessments: Policies and Procedures*.

## 5 Appendices

### 5a. Overlap with other qualifications

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There is overlap between the content of this specification and that for OCR's A Level in Music to allow for co-teachability.

### 5b. Accessibility

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Reasonable adjustments and access arrangements allow learners with special educational needs, disabilities or temporary injuries to access the assessment and show what they know and can do, without changing the demands of the assessment. Applications for these should be made before the examination series. Detailed information about eligibility for access arrangements can be found

in the JCQ *Access Arrangements and Reasonable Adjustments*.

The AS level qualification and subject criteria have been reviewed in order to identify any feature which could disadvantage learners who share a protected Characteristic as defined by the Equality Act 2010. All reasonable steps have been taken to minimise any such disadvantage.

## 5c. Prescribed works

<b>Area of Study 1: Instrumental Music of Haydn, Mozart and Beethoven</b>	
2019	Beethoven: Piano Sonata in C, Op. 53, 'Waldstein', 1st movement
2020	Haydn: Symphony No. 94 in G, 'Surprise', 2nd movement
2021	Mozart: <i>Horn Concerto in E flat major, K. 495</i> , third movement
2022	Beethoven: <i>Symphony No. 5 in C minor, Op. 67</i> , fourth movement
2023	Haydn: <i>String Quartet in B flat major, Op. 76 No. 4, 'Sunrise'</i> , first movement
2024	Mozart: <i>Piano Concerto No. 20 in D minor, K. 466</i> (1785), first movement
2025	Beethoven: <i>Overture to 'Coriolan', Op. 62</i> (1807)
2026	Haydn: <i>Trumpet Concerto in E flat major, Hob. VIIe:1</i> (1796), third movement
<b>Area of Study 2: Popular Song: Blues, Jazz, Swing and Big Band</b>	
2019	Billie Holiday: All Or Nothing At All – (i) Cheek to cheek, (ii) All or nothing at all, (iii) I didn't know what time was
2020	Sarah Vaughan: Sarah Vaughan at Mister Kelly's/Live at Newport etc.: (i) How high the moon, (ii) I'm gonna sit right down and write myself a letter, (iii) Sophisticated Lady
2021	Dinah Washington: <i>The Swingin' Miss D</i> (1957): (i) 'They Didn't Believe Me', (ii) 'Ev'ry Time We Say Goodbye', (iii) 'Is You Is Or Is You Ain't My Baby?'
2022	Nat King Cole: <i>The Billy May Sessions</i> : (i) 'Who's Sorry Now' (1957), (ii) 'The Party's Over' (1957), (iii) 'Let's Face The Music And Dance' (1961)
2023	Diana Krall: <i>Live in Paris</i> (2002): (i) 'I Love Being Here With You', (ii) 'Let's Fall In Love', (iii) 'Maybe You'll Be There'
2024	Frank Sinatra: <i>Days of Wine and Roses, Moon River, and Other Academy Award Winners</i> (1964): (i) 'Days Of Wine And Roses', (ii) 'The Way You Look Tonight', (iii) 'Love Is A Many-Splendored Thing'
2025	Michael Bublé: <i>Call Me Irresponsible</i> (2007): (i) 'The Best Is Yet To Come', (ii) 'It Had Better Be Tonight' ('Meglio Stasera'), (iii) 'Call Me Irresponsible'
2026	Ella Fitzgerald: <i>Sings the George and Ira Gershwin Songbook</i> (1959): (i) 'Let's Call The Whole Thing Off', (ii) 'Oh, Lady Be Good', (iii) 'Fascinating Rhythm'
<b>Area of Study 3: Developments in Instrumental Jazz 1910 to the present day</b>	
2019	Louis Armstrong: (i) <i>Hotter than that</i> (ii) <i>West End Blues</i> (iii) <i>Heebie Jeebies</i> <i>Related background: Early jazz and swing</i>
2020	Dizzy Gillespie: (i) <i>Things to come</i> (ii) <i>Manteca</i> (iii) <i>A Night in Tunisia</i> <i>Related background: Bebop and cool jazz</i>
2021	Maria Schneider: 'Arbiters of Evolution', from <i>The Thompson Fields</i> (2015) <i>Related background: Contemporary approaches to jazz</i>

2022	Herbie Hancock: 'Maiden Voyage', from <i>Maiden Voyage</i> (1965) <i>Related background: Bebop, cool jazz and hard bop</i>
2023	Jelly Roll Morton: Victor recordings with the Red Hot Peppers (1926): (i) 'Black Bottom Stomp', (ii) 'Wolverine Blues', (iii) 'Grandpa's Spells' <i>Related background: Early jazz and swing</i>
2024	The Modern Jazz Quartet: <i>European Concert</i> (live) (1960): (i) Django, (ii) 'It Don't Mean A Thing (If It Ain't Got That Swing)', (iii) 'Round Midnight' <i>Related background: Bebop, cool jazz and hard bop</i>
2025	Hiromi: <i>Move</i> (2012): (i) 'Move', (ii) 'Brand New Day' <i>Related background: Contemporary approaches to jazz</i>
2026	Charlie Parker: <i>Ornithology: Classic Recordings 1945-47</i> : (i) 'Ornithology' (March 28, 1946), (ii) 'A Night in Tunisia' (March 28, 1946), (iii) 'Koko' (November 26, 1945). Naxos Jazz Legends, 8.120571 <i>Related background: Bebop, cool jazz and hard bop</i>
<b>Area of Study 4: Religious Music of the Baroque Period</b>	
2019	Handel: Chandos anthem No. 9, <i>O Praise the Lord with one consent</i> , HWV. 254, from mvt. 1 (chorus, O praise the Lord) to mvt. 5 (chorus, With cheerful notes). <i>Related background: Anglican developments</i>
2020	J.S. Bach: Magnificat in D, BWV. 243, from mvt. 1 (chorus, Magnificat) to mvt. 6 (duet, Misericordia). <i>Related background: Luther and Catholic Germany</i>
2021	Marc-Antoine Charpentier: <i>Te Deum in D major</i> , H.146 <i>Related background: France</i>
2022	Antonio Vivaldi: <i>Stabat mater</i> , RV621 <i>Related background: Italy from Monteverdi to Vivaldi</i>
2023	George Frideric Handel: <i>Messiah</i> , HWV 56, from recit., 'Comfort ye, my people' to chorus, 'For unto us a child is born' <i>Related background: Oratorio</i>
2024	Barbara Strozzi: 'Salve regina', from <i>Sacri Musicali Affetti, Op. 5</i> (1655) (Cor Donato Editions, cordonatoeditions.com) <i>Related background: Italy from Monteverdi to Vivaldi</i>
2025	Heinrich Schütz: <i>Christmas Story, SWV435/435a</i> (1660), from Intermedium 1 ('Fürchtet euch nicht') to Intermedium 5 ('Zu Bethlehem im jüdischen Lande') (ed. Neil Jenkins, Novello, nos. 2-11) <i>Related background: Germany</i>
2026	Henry Purcell: <i>Rejoice in the Lord Alway, Z.49</i> (1683-84) <i>Related background: England</i>

<b>Area of Study 5: Programme Music 1820-1910</b>	
2019	Berlioz: <i>Symphonie fantastique</i> – March to the Scaffold <i>Related background: Programme symphony</i>
2020	Richard Strauss: <i>Don Juan</i> <i>Related Background: Symphonic Poem</i>
2021	Paul Dukas: <i>The Sorcerer’s Apprentice</i> <i>Related background: Symphonic poem</i>
2022	Fanny (Mendelssohn) Hensel: <i>Das Jahr</i> (‘The Year’): from ‘September’ to ‘Nachspiel’ (Furore Edition 1380, Vol. 2, pages 20-47) <i>Related background: Programme music for piano</i>
2023	Jean Sibelius: <i>En saga</i> , Op. 9 <i>Related background: Awareness of national identity</i>
2024	Franz Liszt: <i>Les Préludes</i> , S.97 (1849-55) <i>Related background: Symphonic poem</i>
2025	Edvard Grieg: <i>Lyric Pieces, Book 5, Op. 54</i> (1889-91) <i>Related background: Programme music for piano</i>
2026	Augusta Holmès: <i>Andromède</i> (1883) <i>Related background: Symphonic poem</i>
<b>Area of Study 6: Innovations in Music 1900 to the present day</b>	
2019	Reich: <i>Different Trains</i> , movements 1 & 2 <i>Related background: Post 1945 . . .</i>
2020	Bartók: <i>Violin Concerto No. 2</i> , 1st movement <i>Related background: National styles</i>
2021	Judith Weir: <i>King Harald’s Saga</i> (Novello) <i>Related background: Contemporary approaches to composition</i>
2022	Igor Stravinsky: <i>Symphony of Psalms</i> , part 3, ‘Alleluia, Laudate Dominum’ (Boosey & Hawkes) <i>Related background: Neo-classical and neo-tonal music</i>
2023	György Ligeti: <i>Clocks and Clouds</i> (Schott) <i>Related background: Post-1945 avant-garde and experimental approaches</i>
2024	Sofia Gubaidulina: <i>Offertorium (concerto for violin and orchestra)</i> (1979-80, rev. 1986), beginning to Fig. 38 (Edition Sikorski) <i>Related background: Contemporary approaches to composition</i>
2025	Gustav Holst: <i>The Planets, Op. 32</i> (1914-16): IV ‘Jupiter’, V ‘Saturn’, VI ‘Uranus’ <i>Related background: Late Romantic style and impressionism</i>
2026	Tōru Takemitsu: <i>A Flock Descends Into The Pentagonal Garden</i> (1977) (Éditions Salabert) <i>Related background: Post-1945 avant-garde and experimental approaches</i>

## 5d. Suggested repertoire

In addition to studying the prescribed works, learners should carry out wider listening based on their chosen Areas of Study.

Centres should ensure that the repertoire for wider listening is sufficient to give a detailed, in-depth understanding of the chosen Areas of Study, such that learners are able to form critical judgements using knowledge and understanding of musical elements, musical contexts and musical language. The wider repertoire will support the learning for the Performing, Composing and Listening and Appraising components. Learners should refer to the wider repertoire as supporting evidence in their answers to questions in the Listening and Appraising examination.

The table below gives two examples of suggested repertoire lists for Areas of Study 3–6 to give an indication of an appropriate number of works and range of composers and performers. These are intended as guidance only and centres are free to create their own lists, or adapt the examples given, to suit the interests, strengths and needs of their learners.

Area of Study 3 Developments in Instrumental Jazz 1910 to the present day	
List A	List B
Jelly Roll Morton: (i) <i>Wolverine Blues</i> (ii) <i>Black Bottom Stomp</i> James P. Johnson: <i>You've got to be modernistic</i> Duke Ellington: (i) <i>Ko-ko</i> , (ii) <i>Harlem Airshaft</i> , (iii) <i>Cottontail</i> (iv) <i>Prelude to a Kiss</i> Dizzy Gillespie: (i) <i>Things to come</i> (ii) <i>Manteca</i> Miles Davis: <i>So What</i> from <i>Kind of Blue</i> Herbie Hancock: (i) <i>Maiden Voyage</i> (ii) <i>Chameleon</i> Ornette Coleman: <i>Civilization Day</i>	Bix Beiderbecke: <i>Singin' the Blues</i> Louis Armstrong: (i) <i>Hotter than that</i> (ii) <i>West End Blues</i> (iii) <i>Heebie Jeebies</i> (iv) <i>Alligator Crawl</i> Count Basie: (i) <i>Taxi War Dance</i> (ii) <i>Lester Leaps In</i> Benny Goodman: <i>Seven Come Eleven</i> Charlie Parker: (i) <i>Ornithology</i> (ii) <i>Ko-Ko</i> (iii) <i>A Night in Tunisia</i> Art Blakey: <i>Cranky Spanky</i> Miles Davis: <i>Masqualero</i> John Coltrane: <i>Ascension</i> Stanley Clarke: <i>The Toys Of Men</i> (2007)
Area of Study 4: Religious Music of Bach, Purcell and Handel	
List A	List B
Schütz: <i>Symphoniae sacrae I</i> (1629) Carissimi: <i>Jephte</i> Pelham Humfrey: <i>By the waters of Babylon</i> Purcell: Anthem <i>My heart is inditing</i> Alessandro Scarlatti: <i>Sedecia, Re Di Gerusalemme</i> (1706) Bach: cantata <i>Christ unser Herr zum Jordan kam</i> , BWV 7 Handel: Chandos anthem, <i>O Praise the Lord with one consent</i> Handel: <i>Messiah</i>	Monteverdi: <i>Vespers</i> (1610) Allegri: <i>Missa Vidi Turbam Magnam</i> Schütz: <i>St Matthew Passion</i> (1666) Purcell: <i>Hear my prayer, O Lord</i> Vivaldi: <i>Gloria in D major</i> Bach: <i>Magnificat in D</i> Bach: <i>St Matthew Passion</i> Rameau: grand motet <i>Quam dilecta</i> Handel: <i>Jeptha</i>

**Area of Study 5: Programme Music 1820–1910**

## List A

Mendelssohn: *Hebrides overture Fingal's Cave*  
 Berlioz: *Symphonie fantastique*  
 Liszt: *Transcendental Étude No. 4 in D minor, 'Mazeppa'*  
 Mussorgsky: *Pictures at an exhibition* (piano version)  
 Saint-Saens: *Danse macabre*  
 Rimsky-Korsakov: *Capriccio espagnol*  
 Dvořák: *Carnival Overture*, Op. 93  
 Sibelius: *Four Legends 'Lemminkäinen Suite', Op. 22*

## List B

Schumann: *Kinderszenen*  
 Liszt: *Symphonic poem, Orpheus* (1853–4)  
 Tchaikovsky: *Fantasy overture, Romeo and Juliet*  
 Smetana: *Vltava ('Die Moldau')*  
 Grieg: *Lyric pieces, Book 5, Op. 54*  
 Dukas: *The Sorcerer's Apprentice*  
 Richard Strauss: *Don Quixote*  
 Debussy: *Prélude à l'après midi d'un faune*

**Area of Study 6: Innovations in Music 1900 to the present day**

## List A

Mahler: *Symphony No. 6 in A minor*, 1st movement  
 Schoenberg: *Chamber Symphony No. 1, Op. 9*  
 Vaughan Williams: *Job, a masque for dancing*  
 Berg: *Violin Concerto*  
 Stravinsky: *Oedipus Rex*  
 Webern: *String Quartet, Op. 28*  
 Messiaen: *Quatuor pour la fin du temps*  
 Tippett: *Ritual dances from The Midsummer Marriage*  
 Stockhausen: *Stimmung*  
 Reich: *Different Trains*

## List B

Elgar: *Concerto in E minor for cello and orchestra*  
 Debussy: *Preludes for piano, Book 2*  
 Bartok: *Duke Bluebeard's Castle*  
 Stravinsky: *The Rite of Spring*  
 Prokofiev: *Piano Concerto No. 3*  
 Schoenberg: *A Survivor from Warsaw*  
 Copland: *Appalachian Spring*  
 Britten: *War Requiem*  
 James Macmillan: *The Confession of Isobel Gowdie*  
 Ligeti: *Etudes for piano, Book 1*

## 5e. Guidance for use of technology in Performance

Learners may choose to present their performance using technology. This includes but is not limited to sequencing and DJ-ing. Video evidence demonstrating the learner's full control of the technology is required.

The guidelines below are examples intended to assist teachers and learners in the preparation of their performances.

### Sequencing

For the purposes of this specification, sequencing is defined as a computer controlled production in which the learner has created and manipulated a performance using sequencing software through a combination of step input and real time recording. These initial tracks are then manipulated using a range of MIDI controllers and software functions to create a musical outcome.

Performance realised using sequencing technology needs to have at least three sequenced parts. A copy of the given starting point (melody or score) must be submitted with the recording and score for assessment. The piece must be all the learner's own work – no use of pre-programmed loops or samples is allowed.

Examples of 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; a range of rhythm patterns
- dynamics: use of volume changes; changes in individual note velocity for phrasing
- tempo: use of tempo changes
- timbre: inventive choice/use of sound sources
- texture: addition of more parts – with some independence
- structure: contrasting section(s); a longer piece using 7 or 8 different parts with obvious structural changes; tempo and dynamic changes; use of quantisation; sense of stereo placement.

### DJ-ing

For the purposes of this specification, DJ-ing should be a **freestyle** performance using Vinyl or CD or appropriate DJ-ing software.

The learner must have full control of the decks.

Examples of techniques:

- use of drum scratching: forward and backward scratching, chops/stabs, crab scratching, scribble scratching, echo fading
- duration: 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
- variety of scratching techniques: drum scratching; good use of the cross fader; accompanying an MC or rapper.

## Summary of updates

Date	Version	Section	Title of section	Change
April 2018	1.1	Front cover	Disclaimer	Addition of disclaimer
June 2018	1.2	3a	Forms of assessment	Classification of minimum requirements
		3b	Assessment Objectives (AO)	Classification of AOs
July 2018	1.3	5c	Prescribed Works	Updated Prescribed Works
August 2018	1.4	3d	Retaking the qualification	Update to the wording for carry forward rules
		4d	Admin of non-exam assessment	
May 2019	1.5	3a	Forms of assessment	Update to minimum duration requirements. Specified types of evidence permissible where a written score or lead sheet is unavailable because it does not exist.
January 2020	1.6	4d	Admin of non-exam assessment	Amend Enquiries about results to review of results
		4f	Post-results services	Amend Enquiries about results to review of results
				Update to specification covers to meet digital accessibility standards
September 2022	1.7	5c.	Prescribed works	Update to prescribed works
October 2022	1.8	3a.	Forms of assessment	Removal of references to cds from the Listening and appraising (03) component
July 2023	1.9	3	Assessment of AS Level in Music	Insertion of new section 3c Total qualification time
February 2024	2.0	3d, 3e	Qualification availability, Language	Inclusion of disclaimer regarding availability and language
		4a	Pre-assessment	Update to include resilience guidance
		Checklist		Inclusion of Teach Cambridge





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# YOUR CHECKLIST

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

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