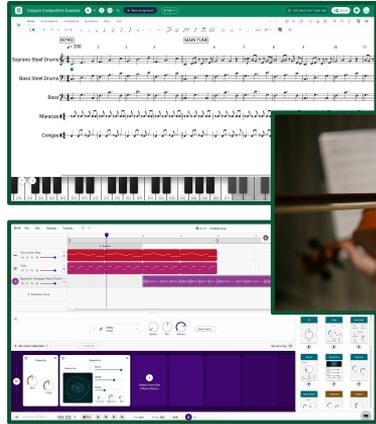




Raising Achievement MUSIC

Coursework

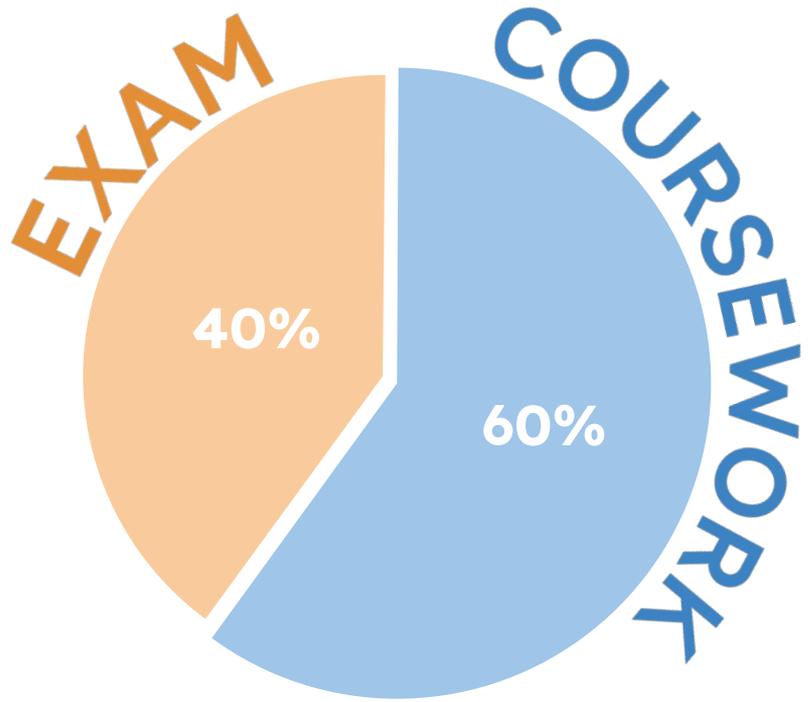


The Exam



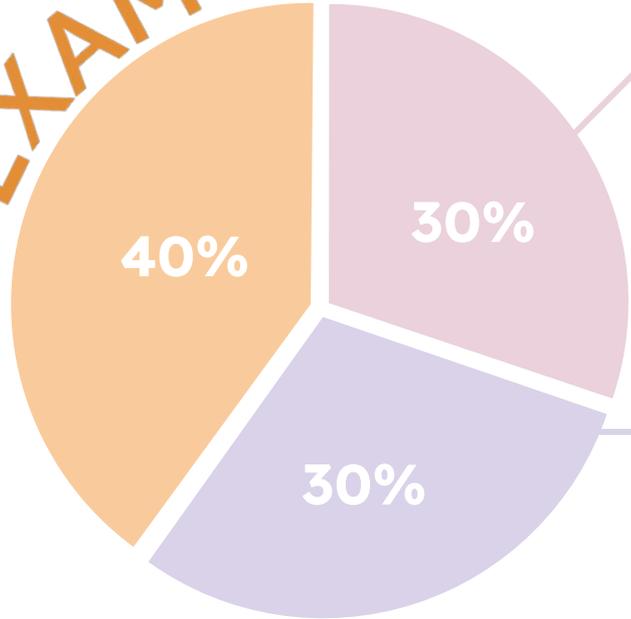
Revision







EXAM



COMPOSING

15% - Free choice

15% - OCR set brief

} **3 minutes**

PERFORMING

15% - Solo

15% - Ensemble

} **4 minutes**

With at least 1 minute ensemble





Free choice composition
OCR set brief composition

Solo performance
Ensemble performance

Exam

30 marks each
60 marks in total

30 marks each
60 marks in total

80 marks in total





Free choice composition
Solo performance

Integrated portfolio
Total of 60 marks

OCR set brief composition
Ensemble performance

Practical component
Total of 60 marks

Exam

Listening and Appraising
Total of 80 marks





Example - Student A

Free choice composition - Student A scored 24/30

Solo performance - Student A scored 20/30

Integrated portfolio total: 44/60

OCR set brief composition - Student A scored 22/30

Ensemble performance - Student A scored 18/30

Practical component total: 40/60

Exam - Student A scored **48/80**





Example - Student A

Integrated portfolio total: 44/60

6

Practical component total: 40/60

4

Exam total: 48/80

5

Total mark: 132/200 Final grade:

5

*2025 boundaries

RESULTS





Example - Student B

Integrated portfolio total: 58/60

9

Practical component total: 59/60

9

Exam total: 53/80

6

Total mark: 170/200 Final grade:

9

(Just!)

*2025 boundaries





Right now, students have **three** main priorities:

Complete their two compositions

- In lessons
- Session 6
- Lunchtimes

Practice their solo and ensemble pieces

- At home
- Practice rooms

Exam revision

- Regular in-class tests
- Independent study





Composition deadline: 27th March

Performance deadline: 16th March

- Performances are recorded by **us** at school
- Students must provide sheet music (they already know this!)





Ensemble Performance

‘Ensemble performance in which the learner plays a significant part’

- At least **one minute of ensemble playing**
 - For example, a vocal duet must have at least one minute of singing in harmony, not just back-and-forth
- Does **not** have to be with another student
 - Can be with a student from another school, their instrument teacher, a family member or one of us!
- Only the **learner** is marked
- A solo and accompaniment (e.g. voice and piano) does **not** count as an ensemble
- **If students are unsure if their piece is suitable, we can check and give guidance on repertoire**





Students should now be familiar with the **exam format**

Question 1 - Normal

Question 2 - Normal

Question 3 - 9 marker, extended writing

Question 4 - Normal

Question 5 - Scored-based, melodic dictation

Question 6 - Comparison, extended writing

Question 7 - Score-based

Question 8 - Normal

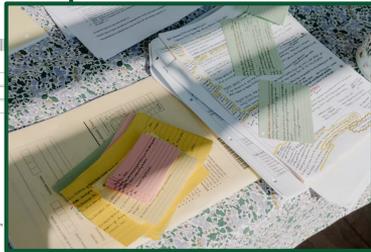
Total mark is 80



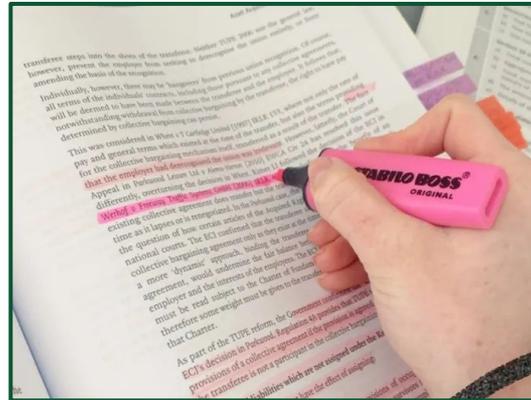


'How do I revise for music?'

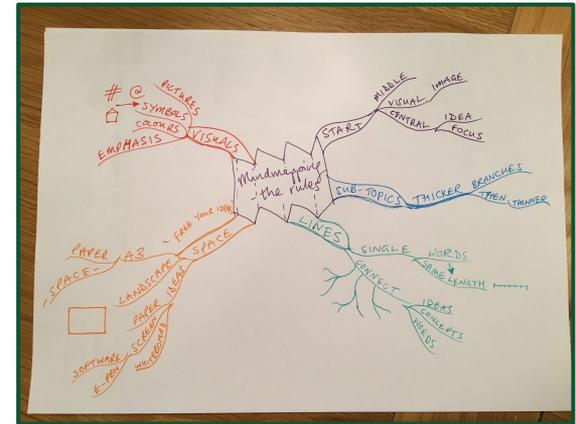
The Good



The Bad



The Ugly





‘How do I revise for music?’

Self-Testing

- **Past paper** practice in **timed** conditions
- Completed papers/questions can be handed in to us for **accurate marking and feedback**
- **The most effective form of revision**





‘How do I revise for music?’

Flashcards

- Excellent for **key vocabulary** and **key features of Areas of Study**
- **MUST** be **active**, not passive
 - Don't just read them
 - **Test yourself** with them





‘How do I revise for music?’

Blurting

- A regular feature of revision lessons
- **Fast, active and efficient** way to revise
- Good for key features, but **must** be coupled with **real exam practice**





‘How do I revise for music?’

The Revision Site

- Contains **knowledge organisers**, **full past papers with timed audio** and **individual questions with timed audio**
- **All practice resources in one place**

GCSE MUSIC REVISION



KNOWLEDGE ORGANISERS



PAST PAPERS, MARK SCHEMES AND AUDIO



QUESTION PACKS



AREA OF STUDY 2 - THE CONCERTO THROUGH TIME - BAROQUE CONCERTO ~1600 to 1750

KEY FEATURES - BAROQUE

| | |
|---------------------------------|--|
| Balanced phrases | Phrase lengths are an even number |
| Continuo section | Cello, lute and harpsichord or organ - 'rhythm section' of Baroque orchestra |
| Diatonic/primary harmony | Only features notes from within the key signature |
| Decorations | Use of ornamentation - acciaccaturas, trills, mordents, turns |
| Small orchestra | Smaller orchestras with melodies played mostly by strings |
| Terraced dynamics | Sudden changes in dynamics with no crescendos/diminuendos |

OTHER KEY TERMS

| | |
|-----------------------|---|
| Acciaccatura | An ornament - a 'crushed' note, indicated by a small note with a strike through the note tail |
| Counter melody | A second melody that supports the main melody |
| Counterpoint | Polyphonic music where multiple melodies are performed simultaneously |
| Imitation | A melody or phrase copied from one instrument or voice to another |
| Mordent | An ornament - quickly moving from a note to a neighbouring note and back |
| Polyphony | Texture - Two or more independent melodies played together |
| Ritornello | A recurring passage in a piece of Baroque music |
| Trill | An ornament - rapid alternation of two notes |
| Turn | An ornament - playing above and below the note quickly |

SOLO CONCERTO / CONCERTO GROSSO

| Solo Concerto | Concerto Grosso |
|---|--|
| <ul style="list-style-type: none"> One solo instrumentalist with orchestral accompaniment Solo instruments were usually violin, cello, flute, oboe, recorder or harpsichord The soloist often plays along with the tutti sections | <ul style="list-style-type: none"> Only used in the Baroque period This involved a small group of soloists with orchestral accompaniment <p>There were two main groups: Concertino - the small group of soloists Ripieno - the accompanying instruments (including the continuo section)</p> |

LISTENING EXAMPLES

| Solo Concerto | Concerto Grosso |
|---|--|
| <ul style="list-style-type: none"> Vivaldi - 'Spring' Albinoni - Oboe Concerto Op. 9 No. 2, Movement II Bach - Violin Concerto in A Minor BWV 1041, Movement III | <ul style="list-style-type: none"> Corelli - Concerto Grosso, Op. 6 No. 2 Handel - Concerto Grosso, Op. 3 No. 1 Bach - Brandenburg Concerto No. 2 |

INSTRUMENTS OF THE BAROQUE PERIOD - MAKE SURE YOU CAN IDENTIFY THESE FROM THEIR SOUND

| STRINGS | WOODWIND | BRASS | PERCUSSION + OTHER | |
|---|---|---|---|--------------------------|
|  |  |  |  | |
| Violin, viola, cello, double bass | Flute, oboe, bassoon, recorder | Natural trumpet and horn ('natural' = no valves) | Timpani | Harpsichord, organ, lute |

KEY COMPOSER: J.S. BACH



AREA OF STUDY 2 - THE CONCERTO THROUGH TIME - BAROQUE CONCERTO ~1600 to 1750

COMMON EXAM QUESTIONS

| What could they ask? | How should I revise for it? |
|---|---|
| (i) Name the period of composition for this extract (ii) Give two reasons for your answer | <ul style="list-style-type: none">• Revise the key features of the Baroque, Classical and Romantic concerto• Practise identifying the period of composition from listening |
| Name the solo instrument | <ul style="list-style-type: none">• Revise instrument identification using Youtube, online quizzes, the revision website and/or testing a friend |
| Name the ornament at bar ____ | <ul style="list-style-type: none">• Revise the main ornaments - acciaccatura, mordent, trill and turn - making sure you can identify what they sound like and their symbols• This is a common question for questions 5 and 7, the single staff score questions |
| Suggest a suitable composer for this extract | <ul style="list-style-type: none">• Just say 'Bach' or 'Vivaldi' - the mark scheme allows for any suitable Baroque composer and there are no extra marks for getting it spot on |

OTHER CONCEPTS YOU SHOULD UNDERSTAND FOR THE CONCERTO THROUGH TIME

Identifying **key signatures** (up to four sharps/flats), identifying **cadences** (from listening), **musical devices** (such as ostinato and sequences), **time signatures** (and how to figure them out from the notes in a bar)



‘How should I NOT revise for music?’

- **Passive revision**
 - Staring at flashcards
 - Highlighting bits of a revision guide that look important
- **Excessively ‘pretty’ mind maps**
 - May help to organise information, but will not help information get into long-term memory (unless used as part of testing)
- **Not planning your time**
 - Basing revision purely on spur-of-the-moment motivation, rather than setting specific blocks of time aside
- **Playing the same 1 page of a piece on your instrument ad nauseam**
 - All musicians are guilty of this!





‘How can I support my child’s independent music learning?’

- Try to create a **practice space** where your child can practice their performing undisturbed
- Encourage **regular practising** - 10 minutes daily is better than 45 minutes once a week
- Ensure they have either **good headphones** or **good speakers** for practising their listening tests
- Promote **active** rather than **passive** revision
- Encourage **Session 6** attendance for 1:1 help on their compositions





Music Session 6 - Mondays and Tuesdays after school in the Music Block

