

Composing Using Chords

Year 10 Home Learning Term 1 12/09/11 – 20/10/11

- a) 12/09/11 – Compose a 8 bar chord sequence in the key of G major extending the work done on sequences in the lesson in C major and A minor. This sequence will need to be 8 bars long with the chord 1 at the beginning and the end and no 2 adjacent chords are allowed to be the same. Students need to be able to play their sequence on either the keyboard or guitar and will perform it in their next lesson. (15/09/11)
- b) Rondo project. Using their chord sequences in C/G and A minor the students are going to compose a Rondo piece which will total 40 bars. During the lesson (15/09) they will begin to work on how to write a melody over a chord sequence and will need to use these skills to develop their composition on their own. Students will need to write for a solo instrument and an accompaniment instrument (using three staves in total).

DATES for checking. (As always students are always welcome to bring their work to one of the music teachers at any time to have it checked!

(Thursday 22nd September Period 1 – Thursday 29th September Period 6 – Thursday 6th October Period 1 – Thursday 13th October Period 6)

Final Hand in Thursday 20th October

Your score can be hand written or produced via Sibelius and must contain accurate tempo, dynamic and performance markings.

RONDO	Key	Melody
A	C Major	Tune 1
B	G Major	Tune 2
A	C Major	Tune 1
C	A minor	Tune 3
A	C Major	Tune 1
When composing a RONDO the EPISODE keeps coming back – We identify this using the letter A. When you compose your melody for this section you need to avoid making it too complicated as it gets repeated a lot! Try to make it as memorable as you can. Each other section (B and C) is used as a contrasting section to keep the listener interested in the piece.		
When you are composing your different sections think about what you could make different from your section A. Consider.....		
Tempo	Texture	Timbre
Style	Metre	Harmony

Marking –

When marking the compositions your teacher will be using the GCSE marking scheme.

The piece will be assessed in the light of the selected Areas of Study and its success measured against the realisation of key elements with consideration of the musical aspects detailed below:

- the imaginative use of sound
- a sense of musical balance
- the creation and development of musical ideas
- an understanding of the chosen medium
- the appropriate and idiomatic use of instruments, voices and other sound sources
- appropriate uses of musical elements, devices, techniques and conventions

30–26

- The composition is musically stimulating, interesting and satisfying.
- The candidate demonstrates the successful and imaginative creation of musical ideas in relation to the Areas of Study selected.
- There is a sense of completeness in the music and there is evidence of development of the musical ideas.
- Writing for instruments, voices and sound sources is idiomatic.
- The score is accurate and contains detailed performance directions appropriate to the chosen style of the music.

25–21

- The composition is imaginative and largely satisfying.
- The candidate demonstrates a sound sense of understanding of musical ideas in relation to the Areas of Study selected.
- There is a sense of wholeness in the music with some development of the musical ideas presented.
- Writing for instruments, voices and sound sources demonstrates understanding of the techniques required.
- The score contains sufficient detail to reflect the candidate's intentions, though some details may be missing.

20–16

- The composition is largely effective.
- The candidate demonstrates some understanding of the musical ideas in relation to the Areas of Study selected.
- There is a competent handling of the musical ideas.
- Writing for instruments, voices and sound sources demonstrates some understanding of the techniques required.
- The score shows some accuracy but may contain some omissions and/or inaccuracies.

15–11

- The composition is partially effective.
- The candidate demonstrates limited understanding of the musical ideas in relation to the Areas of Study selected.
- There are some limitations in the handling of the musical ideas.
- Writing for instruments, voices and sound sources may present inconsistencies in their deployment.
- The score shows some musical ideas clearly.

10–6

- The composition works but at a basic level.
- The candidate demonstrates a basic understanding of the musical ideas presented in relation to the Areas of Study selected.
- There may be some incoherence in the handling of musical ideas.
- Writing for instruments, voices and sound sources appears simplistic and may lack finish.
- The score shows inconsistencies and is not accurately presented.

5–1

- The composition is very rudimentary.
- The candidate demonstrates a rudimentary understanding of the ideas in relation to the Areas of Study.
- Musical ideas lack coherence and may appear incomplete.
- Writing for instruments, voices and sound sources lacks understanding.
- The score is inaccurate and incomplete.

0

The candidate's work shows no evidence of the skills being assessed.

Performing Practice

Year 10 Term 2

You will need to organize yourself into a group in order to perform an ensemble piece to be performed before Christmas.

You will be required to perform your piece in the week before half term (week A on either the Monday 5th December or Thursday 8th December)

To back up your performance you will need to keep a log of your practice routine detailing sections that work on, performances you have listened to etc.

You will receive a book from Mr Ousey for you to keep your records in.

I suggest you look to do at least 1 hour's practice on your piece per week. This doesn't have to be done all at the same time but should represent the minimum amount of time to spend on your piece.

During your practice you will keep your log to record details on your practice such as:

- practicing difficult sections (identify which bars – why they are difficult? How do/did you manage to get it right?)
- adding in performance marks (dynamics and tempo marks mean a lot to your piece so you need to get them right) If your piece doesn't have that many markings you are allowed to add them to create a more sophisticated performance.
- Performance comparison. You should be able to find at least one recorded version of the piece that you are playing. In your log you will need to make comment on how the piece is being performed, how the performer is interpreting the piece and – very importantly what you can draw from the performance.
- Group collaboration – how do you work as a group – does everyone attend your rehearsals? – have they looked at their parts before coming to the practice? – how do you deliver/receive criticism (always constructive please) without taking offence

When you perform your piece you will need to provide a copy (photocopy) of the music for the class. They will use this to help to mark your work. You will also need to give a brief introduction to your piece to highlight any challenges you had.

Your practice log will be checked over the term.

Thursday 10th December Period 1

Monday 21st December Period 4

When your piece is marked it will be on the following criteria:

Level of Demand

3 Music presenting a range of challenges equivalent to pieces graded above 4 by the examining boards: i.e. requiring a higher degree of technical facility than at level 2,

presenting challenges in areas such as tempo, key, intricacy of rhythm and complexity of chords or texture. Music at this level requires increased command of the instrument/voice and a variety of

performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable duration. The candidate has a consistently important, but perhaps varying, role within the ensemble.

2 Music presenting a range of challenges equivalent to pieces graded at 4 by the examining boards: i.e. requiring a moderate degree of technical facility but with increased challenges in terms of the command of the instrument/voice and the range of performance techniques required. There are moderate demands in rhythmic complexity and/or melodic patterns and in the duration of the piece. The candidate's role within the ensemble may be within limited parameters and remain consistent.

1 Music presenting a range of challenges equivalent to pieces graded at 3 (or 2) by the examining boards: i.e. music of a fairly simple nature, of relatively short duration and in easier keys. Tempo, range and rhythmic/melodic patterns place only modest demands on the performer. The candidate's role within the ensemble presents few challenges.

0 Straightforward and undemanding work, presenting few challenges.

The remaining 27 marks are awarded for

- **Accuracy**
- **Communication and Interpretation**
- **Sense of Ensemble**

Accuracy

9–7

A secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance result in a mark at the lower end of this band.

6–4

A reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/or inaccuracies tend to compromise the overall flow, increasing in number as marks move lower down this band.

3–1

A performance inhibited by slips/inaccuracies/miscalculations of pitch (including intonation, where appropriate) and rhythm. Fluency is poor. At the top of this band, the outline of the music is appreciable to the listener but, at the lower marks, the music may

be barely recognisable.

0

The candidate's work shows no evidence of the skills being assessed.

Communication and Interpretation

9–7

A committed, assured, convincing and well-projected performance. The candidate demonstrates a high level of involvement in the music. The candidate shows a mature understanding of both period and style. The tempo is appropriate and mastery of the techniques demanded by the music is evident. The candidate observes the composer's expressive and performance directions. The music is likely to be complex and demanding.

6–4

A performance which, at the top of this band, demonstrates a generally assured level of commitment and an overall sense of conviction in the performance. The majority of the composer's expressive and performance directions are observed although less so as marks are reduced. Towards the lower end, the performance lacks some conviction and commitment on occasions. There is a sense of the character of the music. In general, the techniques demanded by the music are met, though with increasing loss of integrity towards the lower end of this mark band. The performance has style and tempo appropriate to the music for the most part.

3–1

The performance shows only limited conviction and the candidate may fail to impose him/herself upon the performance. There is limited sensitivity to the interpretative demands of the music. Technical demands may compromise the tempo. At the lower end of this band, there will be only rudimentary sensitivity to the interpretative demands of the music. There is little or no application of the composer's expressive and performance directions and the performance may be an anxious experience for both the candidate and the listener. The music is likely to be simple and undemanding.

0

The candidate's work shows no evidence of the skills being assessed.

Sense of Ensemble

9–7

A performance showing complete unity of

purpose in all aspects of ensemble playing, including balance, timing, intonation and responsiveness to others. If necessary, the candidate shows the ability to react positively to any difficulties which may occur. Marks towards the bottom of this band reflect success in most of these areas.

6–4

There is a generally high level of responsiveness to the other performers, showing a good understanding of the nature of ensemble playing, demonstrated in timing, intonation and dynamics. At the bottom of this band marks reflect an inconsistent level of responsiveness.

3–1

The candidate shows some awareness of the other member(s) of the ensemble but the response will be uneven. At the bottom of this band, there is little or no evidence of responsiveness. Performances at this level include those where the candidate tends to concentrate on his/her own part to the exclusion of other ensemble considerations.

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The candidate's work shows no evidence of the skills being assessed.

Performing Practice

Year 11 Term 1 + 2

You should have chosen your final solo pieces over the Summer Vacation and part of your Home Learning will be to practice it and develop it between now and your performance of it before Christmas. We are going to record your solo pieces early this year and yours will need to be up to scratch.

You will be required to perform your piece on the 1st December either period 1 or 2. This performance will be recorded and may be used as your final solo submission

To back up your performance you will need to keep a log of your practice routine detailing sections that work on, performances you have listened to etc.

You will receive a book from Mr Ousey for you to keep your records in.

I suggest you look to do at least 1 hour's practice on your piece per week. This doesn't have to be done all at the same time but should represent the minimum amount of time to spend on your piece.

During your practice you will keep your log to record details on your practice such as:

- practicing difficult sections (identify which bars – why they are difficult? How do/did you manage to get it right?)
- adding in performance marks (dynamics and tempo marks mean a lot to your piece so you need to get them right) If your piece doesn't have that many markings you are allowed to add them to create a more sophisticated performance.
- Performance comparison. You should be able to find at least one recorded version of the piece that you are playing. In your log you will need to make comment on how the piece is being performed, how the performer is interpreting the piece and – very importantly what you can draw from the performance.

When you perform your piece you will need to provide a copy (photocopy) of the music for the class. They will use this to help to mark your work. You will also need to give a brief introduction to your piece to highlight any challenges you had.

Your practice log will be checked over the term.

Thursday 13th October

Thursday 3rd November

Thursday 17th November

When your piece is marked it will be on the following criteria:

Level of Demand

3 Complex and demanding music, presenting a range of challenges equivalent to pieces graded above 4 by the examining boards: i.e. requiring a higher degree of technical facility than at level 2, presenting challenges in

areas such as tempo, key, intricacy of rhythm and complexity of chords or texture. Music at this level requires increased command of the instrument/voice and a variety of performance techniques in a style appropriate to the piece, sustained throughout a performance of reasonable

duration.

2 Music presenting a range of challenges equivalent to pieces graded at 4 by the examining boards: i.e. requiring a moderate degree of technical facility but with increased challenges in terms of the command of the instrument/voice and the range of performance techniques required. There are moderate demands in rhythmic complexity and/or melodic patterns and in the duration of the piece.

1 Music presenting a range of challenges equivalent to pieces graded at 3 (or 2) by the examining boards: i.e. music of a fairly simple nature, of relatively short duration and in easier keys. Tempo, range and rhythmic/melodic patterns will place only modest demands on the performer.

0 Straightforward and undemanding music, presenting few technical challenges.

The remaining 27 marks are awarded for

- **Accuracy**
- **Communication**
- **Interpretation**

Accuracy

9–7

A secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Occasional slips not affecting the fluency of the performance result in a mark at the lower end of this band.

6–4

A reasonably secure performance in terms of pitch (including intonation, where appropriate) and rhythm. Slips and/or inaccuracies tend to compromise the overall flow, increasing in number as marks move lower down this band.

3–1

A performance inhibited by slips/inaccuracies/miscalculations of pitch (including intonation, where appropriate) and rhythm. Fluency is poor. At the top of this band, the outline of the music is appreciable to the listener but, at the lower marks, the music may be barely recognisable.

0

The candidate's work shows no evidence of the skills being assessed.

Communication

9–7

A committed, assured, convincing and well-

projected performance. The candidate demonstrates a high level of involvement in the music. The music is likely to be complex and demanding.

6–4

A performance which, at the top of this band, demonstrates a generally assured level of commitment and an overall sense of conviction in the performance. Towards the lower end, the performance lacks some conviction and commitment on occasions.

3–1

The performance shows only limited conviction and the candidate may fail to impose him/herself upon the performance. Towards the lower end of this band, the performance may be an anxious experience for both the candidate and the listener. The music is likely to be simple and undemanding.

0

The candidate's work shows no evidence of the skills being assessed.

Interpretation

9–7

The candidate shows a mature understanding of both period and style. The tempo is appropriate and mastery of the techniques demanded by the music is evident. The candidate observes the composer's expressive and performance directions. The music is likely to be complex and demanding.

6–4

The performance has style and tempo appropriate to the music for the most part. At the top of this band, the majority of the composer's expressive and performance directions are observed, although less so as marks are reduced. At the lower end of the band, there is a sense of the character of the music. In general, the techniques demanded by the music are met, though with increasing loss of integrity towards the lower end of this mark band.

3–1

There is limited sensitivity to the interpretative demands of the music. Technical demands may compromise the tempo. There is little or no application of the composer's expressive and performance directions. At the lower end of this band, there is only rudimentary sensitivity to the interpretative demands of the music. The music is likely to be simple and undemanding.

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The candidate's work shows no evidence of the skills being assessed.