

**AS Level Music**  
**H143/01 Performing**  
Marking criteria

**INFORMATION FOR TEACHERS**

- The marking criteria are provided for teacher reference to aid planning and teaching the content of the non-examined, externally assessed components.
- The Performing components are marked by OCR based on the marking criteria below.
- The component is marked out of **75**
- This document consists of **8** pages.

SPECIMEN

(30%) Maximum 75 marks

This component assesses Assessment Objective 1: Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.

To select the most appropriate mark within the band descriptor, assessors should use the following guidance:

- where the learner's work convincingly meets the statement, in a mark band, the highest mark in that mark band should be awarded
- where the learner's work adequately meets the statement in a mark band, the most appropriate mark in the middle range of that mark band should be awarded
- where the learner's work just meets the statement in a mark band, the lowest mark in that mark band should be awarded.

### Recital (75 marks) 6 – 9 minutes

The learner's performance in the recital as a whole is assessed and a mark given under each of the three headings: knowledge and coherence, technical control, realisation of performance markings and/or performance conventions.

AS level performances must show coherence, control and continuity.

### Level of Difficulty

To achieve marks in the higher bands, learners need to demonstrate their skills and understanding in the performance of at least **two** contrasting pieces that demonstrate different use of musical elements such as different tempos or style. The pieces should demand a level of complexity, technical challenge, musical understanding and communication **comparable** to that typically found in the repertoire from syllabuses of the performing examining bodies at grade 6 which may include syllabuses from the ABRSM, TCL, LCM, Rockschoo, Trinity Rock and Pop, Yamaha etc.

If the music performed is not grade 6 level or above, then the top two mark bands for "technical control" are not accessible.

Where learners choose to perform two pieces which are similar, they are not demonstrating a *range* of techniques, as is required in the 'Technical Control' section of the marking criteria, and so will self-limit the number of marks that they can achieve for this section.

Learners should be guided to select repertoire with a sustained level of demand throughout the recital.

## 1 Knowledge and coherence (25 marks)

In this section, learners will be assessed on their knowledge of the music being performed. Knowledge refers to the decisions made by learners in terms of pitch and/or rhythm as appropriate to the instrument and style and accurate use of musical elements.

<b>21–25 marks</b>	The learner demonstrates an excellent knowledge of notes and rhythms and the performance is completely coherent.
<b>16–20 marks</b>	The learner demonstrates a secure knowledge of notes and rhythms; some mistakes, but not enough to disturb the coherence of the performance.
<b>11–15 marks</b>	The learner demonstrates a moderate knowledge of the notes and rhythm; a number of mistakes disturb the coherence of some parts of the performance.
<b>6–10 marks</b>	The learner demonstrates an erratic knowledge of the notes and rhythms; hesitancy sometimes seriously impairs the coherence of the performance.
<b>1–5 marks</b>	The learner demonstrates poor knowledge of notes and rhythms, showing persistent hesitancy and little coherence throughout the performance.
<b>0 marks</b>	No response or no response worthy of credit.

SPECIMEN

## 2 Technical control (25 marks)

Learners will be assessed on their use of a range of appropriate technique; quality, variety and evenness of tone; technical skills displayed; specific technique/ technical control factors as they apply to the learner's instrument/voice (e.g. coordination and balance of RH/LH, bow/fingers, tongue/fingers; intonation; breath control; diction; pedalling; registration, use of appropriate tempi).

Where the learner presents a performance using music technology to realise music, their ability to use appropriate technique (e.g. use of appropriate software functions; production techniques; balance) is assessed.

If the music performed is not grade 6 level or above, then the top two mark bands are not accessible.

Where learners choose to perform two pieces which are similar, they are not demonstrating a *range* of techniques, as is required in the 'Technical Control' section of the marking criteria, and so will self-limit the number of marks that they can achieve for this section.

<b>21–25 marks</b>	The learner demonstrates very secure technical control of the instrument, voice or technology in every respect, in music that demands a range of advanced techniques.
<b>16–20 marks</b>	The learner demonstrates secure technical control of the instrument, voice or technology in all significant respects, in music that demands a range of fairly advanced techniques.
<b>11–15 marks</b>	The learner demonstrates moderate technical control of the instrument, voice or technology, with problems in some areas, in music that demands moderately advanced techniques.
<b>6–10 marks</b>	The learner demonstrates erratic technical control of the instrument, voice or technology, with significant problems in some areas, in music that demands modest techniques.
<b>1–5 marks</b>	The learner demonstrates poor technical control of the instrument, voice or technology, with significant problems in most areas, in music that demands basic techniques.
<b>0 marks</b>	No response or no response worthy of credit.

### 3 Realisation of Performance markings and/or performance conventions (25 marks)

Learners will be assessed on their realisation of markings written into the score by the composer and/or the observance of appropriate performing conventions (e.g. ornamentation, *notes inégales* and other Baroque rhythmic alterations, swung quavers and other conventions appropriate to jazz, popular music or other traditions).

Where learners present their recitals in an ensemble or as an accompanist, their aural awareness in relation to the ensemble, their awareness of the needs of other performers and their ability to blend and co-ordinate with other performer(s) is assessed.

In improvisatory styles, the learners' ability to extend their part in ways appropriate to the chosen style is also considered.

Aural awareness also pertains to choices made by learners in terms of amplification and in projecting into the performing space.

<b>21–25 marks</b>	The learner convincingly realises all markings of tempo, expression, articulation and phrasing throughout the performance and/or all appropriate performing conventions are effectively applied. A high level of aural awareness is evident and is in keeping with the context of the music. (Where relevant, a high level of awareness of the needs of the other performer(s) and ability to blend and co-ordinate with other performers is evident.)
<b>16–20 marks</b>	The learner realises markings of tempo, expression, articulation and phrasing throughout most of the performance and/or most appropriate performing conventions are applied. A good level of aural awareness is evident. (Where relevant, a good level of awareness of the needs of the other performer(s) and ability to blend and co-ordinate with other performers is evident.)
<b>11–15 marks</b>	The learner realises markings of tempo, expression, articulation and phrasing in some passages in the performance and/or some appropriate performing conventions are inconsistently applied. A satisfactory level of aural awareness is evident. (Where relevant, a satisfactory level of awareness of the needs of the other performer(s) and ability to blend and co-ordinate with other performers is evident.)
<b>6–10 marks</b>	The learner inconsistently realises markings of tempo, expression, articulation and phrasing in few passages in the performance and/or few performing conventions are applied. Some level of aural awareness is evident. (Where relevant, some level of awareness of the needs of the other performer(s) and ability to blend and co-ordinate with other performers is evident.)
<b>1–5 marks</b>	The learner seldom realises markings of tempo, expression, articulation and phrasing throughout most of the performance and/or performing conventions are largely ignored. Limited aural awareness is evident. (Where relevant, limited awareness of the needs of the other performer(s) and ability to blend and co-ordinate with other performers is evident.)
<b>0 marks</b>	No response or no response worthy of credit.

**BLANK PAGE**

SPECIMEN

SPECIMEN

**BLANK PAGE**

SPECIMEN

**Copyright Information:**

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.