

GCE



CCEA GCE Specification in Music

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: 7010



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Subject Code	7010
QAN AS Level	601/8495/4
QAN A Level	601/8496/6

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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced GCE courses in Music. First teaching is from September 2016.

Students can take:

- the AS course as a final qualification; or
- the AS units plus the A2 units for a full GCE A level qualification.

We assess the AS units at a standard appropriate for students who have completed the first part of the full course. A2 units have an element of synoptic assessment (to assess students' understanding of the subject as a whole), as well as more emphasis on assessment objectives that reflect higher order thinking skills.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). The guided learning hours for this specification, as for all GCEs, are:

- 180 hours for the Advanced Subsidiary level award; and
- 360 hours for the Advanced level award.

We will make the first AS awards for the specification in 2017 and the first A level awards in 2018. The specification builds on the broad objectives of the Northern Ireland Curriculum.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1 Aims

This specification aims to encourage students to:

- engage actively in studying music;
- develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians;
- recognise the interdependence of musical knowledge, understanding and skills and make links between the integrated activities of performing, composing and appraising;
- develop particular strengths and interests, thereby encouraging lifelong learning and providing access to music-related and other careers;
- develop as effective, independent learners and as critical and reflective thinkers with enquiring minds;
- develop skills in literacy;
- reflect critically and make personal judgements on their own music and the music of others;
- engage with, and extend appreciation of, the diverse heritage of music to promote personal, social, intellectual and cultural development; and
- develop awareness of music technologies and their use in creating and presenting music.

1.2 Key features

The following are important features of this specification.

- It includes four externally assessed units.
- It includes two internally assessed units.
- It allows students to further enhance their subject knowledge, understanding and skills developed from Key Stages 1 to 3 and required by GCSE Music.
- It incorporates the three fundamental musical activities:
 - listening and appraising;
 - composing; and
 - performing.
- It promotes knowledge, understanding and appreciation of past and present musical styles, traditions and contexts.
- It provides an appropriate body of knowledge, promotes understanding and develops skills as a sound basis for progression to higher education.
- It accommodates the needs and interests of a wide variety of students.

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification. However, the specification builds on some of the knowledge, understanding and skills developed in GCSE Music. We recommend that students possess some skill in vocal or instrumental performance. They should also have some understanding of basic harmonic progression and staff notation.

1.4 Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 7010.

Please note that if a student takes two qualifications with the same classification code, universities and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same may occur with any two GCE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the universities and colleges that they would like to attend before beginning their studies.

2 Specification at a Glance

The table below summarises the structure of the AS and A level courses:

Content	Assessment	Weightings
AS 1: Performing	Externally assessed by visiting examiner <ul style="list-style-type: none"> • Solo performance • Viva voce 	32.5% of AS 13% of A level
AS 2: Composing	Internally assessed, externally moderated <ul style="list-style-type: none"> • A: Composition Task or B: Composition with Technology Task • Written commentary 	32.5% of AS 13% of A level
AS 3: Responding to Music	Two external written examinations <ul style="list-style-type: none"> • Test of aural perception 1 hour • Written examination 2 hours 	35% of AS 14% of A level
A2 1: Performing	Externally assessed by visiting examiner <ul style="list-style-type: none"> • Solo performance • Viva voce 	19.5% of A level
A2 2: Composing	Internally assessed, externally moderated <ul style="list-style-type: none"> • A: Composition Task or B: Composition with Technology Task • Written commentary 	19.5% of A level
A2 3: Responding to Music	Two external written examinations <ul style="list-style-type: none"> • Test of aural perception 1 hour 15 mins • Written examination 2 hours 	21% of A level

3.3 Unit AS 3: Responding to Music

In Unit AS 3, students must undertake **three** compulsory Areas of Study. These Areas of Study give students the opportunity to gain an awareness of the relationship between music and its context, including the influences that maintain continuity and cause change.

Students should develop knowledge, understanding and appreciation of music through the composing and performing activities and the breadth and depth of study. They should have opportunities to:

- respond to familiar and unfamiliar music by a range of composers, both male and female;
- comment in detail on music they hear, showing understanding across the genres, styles and traditions studied;
- develop an awareness of stylistic conventions and the relationship between music and its social and historical context and the influences that maintain continuity and cause change;
- use technical and specialist musical vocabulary to communicate their judgements;
- apply practical knowledge and understanding of compositional devices, techniques and musical elements; and
- structure and present their thoughts and ideas in passages of extended writing.

Assessment for this unit consists of **one** aural examination and **one** written examination. Both have short-answer questions and extended writing questions. For more details, see Section 6.

Content	Learning Outcomes
<p>Responding to Music: listening, analysis and appraising</p> <p>(AO3) (AO4)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make critical and discerning judgements about music and its performance; and • comment perceptively on: <ul style="list-style-type: none"> – <i>melody</i>: sequence, ostinato, riff, melisma, ornamentation (for example trill or acciaccatura), major, minor, pentatonic and modal melodies, blues scale, blues notes, inversion, augmentation, diminution, chromaticism and fragmentation; – <i>tonality and harmony</i>: use of major or minor tonality, major, minor, diminished and dominant seventh chords, cadences, use of tonic or dominant pedal, modulation to the dominant, subdominant, relative minor or relative major, tierce de Picardie, circle of fifths, suspensions and cadential second inversion; – <i>metre, tempo and rhythm</i>: regular metres, changing metre, regular tempi, changing tempo, rubato, syncopation, rhythmic ostinato, swing rhythm, augmentation, diminution and cross rhythms; – <i>timbre and texture</i>: voice types and instruments, a cappella, unison, countermelody, monophonic, homophonic, polyphonic and contrapuntal textures, imitation, antiphony, canon, drone and pedal; – <i>vocal genres</i>, including song, Lied, musical, opera (recitative, aria and chorus), anthem and Mass; – <i>instrumental genres</i>, including concerto, dances (for example waltz, minuet and gigue), solo keyboard, symphony, sonata, suite, overture, programme music, and string quartet and other ensembles; and – <i>musical structures and established forms</i>, including binary, ternary, ground bass, rondo, sonata rondo, sonata, ritornello, minuet and trio, variation, fugal, strophic and through-composed.

Content	Learning Outcomes
<p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p>Music for Orchestra, 1700–1900</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of music for orchestra from 1700 to 1900 by studying the following movements from representative works: <ul style="list-style-type: none"> – Vivaldi: <i>Concerto in G for Two Mandolins, first and second movements</i>; – Mozart: <i>Symphony No. 39 in Eb, (K543), first movement</i>; – Beethoven: <i>Eroica Symphony, No. 3, Op. 55 in Eb, fourth movement</i>; and – Brahms: <i>Violin Concerto in D, Op. 77, third movement</i>; • study the works listed above to demonstrate: <ul style="list-style-type: none"> – knowledge and understanding of Baroque, Classical and Romantic styles; – knowledge of the characteristics of the symphony and the concerto (solo concerto and concerto grosso); – knowledge and understanding of sonata form, ritornello form, variation form and sonata rondo form; and – knowledge of the role and development of the orchestras, instrumental families and individual instruments;
<p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p>Sacred Vocal Music (Anthems)</p>	<ul style="list-style-type: none"> • demonstrate knowledge and understanding of sacred vocal music by studying these representative works: <ul style="list-style-type: none"> – Gibbons: <i>This is the Record of John</i>; – Handel: <i>Zadok the Priest</i> (HWV 258); – Mendelssohn: <i>Hear my Prayer</i> (WoO 15); and – Rutter: <i>A Clare Benediction</i> and <i>For the Beauty of the Earth</i>; and • study the works listed above to demonstrate: <ul style="list-style-type: none"> – knowledge and understanding of Renaissance, Baroque, Classical, Romantic and twentieth-century styles; – knowledge of the characteristics of the anthem and verse anthem; – knowledge and understanding of writing for voices, and word setting and painting; and – knowledge of the development of the orchestra and orchestral accompaniment roles.

Content	Learning Outcomes
<p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p><i>Secular Vocal Music (Musicals)</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of secular vocal music by studying the following vocal numbers from musicals: <ul style="list-style-type: none"> – Kern: <i>Ol' Man River</i> from <i>Showboat</i>; – Rodgers and Hammerstein: <i>Soliloquy</i> from <i>Carousel</i>; – Bernstein: <i>Tonight (Quintet)</i> from <i>West Side Story</i>; and – Schönberg and Boublil: <i>One Day More</i> from <i>Les Miserables</i>; and • study the works listed above to demonstrate knowledge and understanding of: <ul style="list-style-type: none"> – the development of the musical from 1900 to the present day; – individual and ensemble numbers and different vocal styles; – the influence of musical styles such as operetta, blues and jazz; – the role and musical features of the instrumental accompaniment; and – relationships between music and drama: characterisation, expressing of emotion, use of leitmotif, musical symbolism and dramatic use of musical gesture.

3.6 Unit A2 3: Responding to Music

In Unit A2 3, students must undertake **three** compulsory Areas of Study. These Areas of Study give students the opportunity to gain an awareness of the relationship between music and its context, including the influences that maintain continuity and cause change.

Students should develop knowledge, understanding and appreciation of music through the composing and performing activities and the breadth and depth of study. They should have opportunities to:

- respond to familiar and unfamiliar music by a range of composers, both male and female;
- comment in detail on music they hear, showing critical analysis and understanding across the genres, styles and traditions studied;
- develop an awareness of stylistic conventions and the relationship between music and its social and historical context and the influences that maintain continuity and cause change;
- use technical and specialist musical vocabulary to communicate their judgements;
- apply practical knowledge and understanding of compositional devices, techniques and musical elements; and
- structure and present their thoughts, ideas and arguments in passages of extended writing.

Assessment for this unit consists of **one** aural examination and **one** written examination. Both have short-answer questions and extended writing questions. For more details, see Section 6.

Content	Learning Outcomes
<p>Responding to Music: listening, analysis and appraising</p> <p>(AO3) (AO4)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make critical and discerning judgements about music and its performance; and • comment perceptively on: <ul style="list-style-type: none"> – <i>melody</i>: sequence, ostinato, riff, melisma, ornamentation (for example trill or acciaccatura), major, minor, pentatonic, modal and whole tone melodies, blues scale, blues notes, inversion, augmentation, diminution, chromaticism and fragmentation; – <i>tonality and harmony</i>: major and minor tonality, major, minor, diminished and dominant seventh, and augmented sixth chords, cadences, use of tonic and dominant pedal, modulation to the dominant, subdominant, relative minor, relative major and to more remote keys, chromaticism, atonality, tierce de Picardie, circle of fifths, suspensions and cadential second inversion; – <i>metre, tempo and rhythm</i>: type of metre, tempo, regular, changing metres or tempi, rubato, hemiola, syncopation, rhythmic ostinato, swing rhythm, augmentation, diminution, cross rhythms and polyrhythms; – <i>timbre and texture</i>: voice types and instruments, a cappella, unison, countermelody, monophonic, homophonic, polyphonic and contrapuntal textures, imitation, antiphony, canon, drone and pedal, and fugue; – <i>vocal genres</i>, including song, Lied, musical, opera (recitative, aria and chorus), anthem and Mass; – <i>instrumental genres</i>, including concerto, dances (for example waltz, minuet and gigue), symphony, sonata, suite, overture, programme music, and string quartet and other ensembles; and – <i>musical structures and established forms</i>, including binary, ternary, ground bass, rondo, sonata rondo, sonata, ritornello, minuet and trio, variation, fugue, strophic and through-composed.

Content	Learning Outcomes
<p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p><i>Music for Orchestra in the Twentieth Century</i></p> <p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p><i>Sacred Vocal Music (Mass/Requiem Mass)</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of music for orchestra in the twentieth century through a detailed study of: <ul style="list-style-type: none"> – Debussy: <i>Nuages</i> from <i>Three Nocturnes</i>; – Ravel: <i>Menuet</i> and <i>Rigaudon</i> from <i>Le Tombeau de Couperin</i>; – Bartók: <i>Concerto for Orchestra, first movement</i>; and – Bernstein: <i>Three Dance Episodes</i> from <i>On the Town</i>; • demonstrate knowledge and understanding of: <ul style="list-style-type: none"> – twentieth-century musical styles: impressionism, neoclassicism, nationalism and jazz influences; and – the role and development of the orchestra, instrumental families and individual instruments; • demonstrate knowledge and understanding of sacred vocal music by studying the following movements from representative works: <ul style="list-style-type: none"> – Byrd: <i>Mass for Five Voices, Kyrie and Agnus Dei</i>; – Mozart: <i>Requiem Mass, Introit and Kyrie</i> (orchestral score); – Faure: <i>Requiem Mass, Libera Me</i> (orchestral score); and – Chilcott: <i>A Little Jazz Mass, Kyrie and Agnus Dei</i> (mixed voice version); and • study the works listed above to demonstrate: <ul style="list-style-type: none"> – knowledge and understanding of Renaissance, Baroque, Classical, Romantic and twentieth-century styles; – knowledge of the characteristics of the Mass and Requiem Mass; – knowledge and understanding of writing for voices, and word setting and painting; and – knowledge of the development of the orchestra and orchestral accompaniment roles.

Content	Learning Outcomes
<p>Compulsory Area of Study</p> <p>(AO3) (AO4)</p> <p><i>Secular Vocal Music, 1600 to the Present Day</i></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • demonstrate knowledge and understanding of secular vocal music by studying the following works: <ul style="list-style-type: none"> – Weelkes: <i>Thule the period of cosmography</i> and <i>The Andalusian Merchant</i>; – Handel: <i>I Rage</i> and <i>O Ruddier than the Cherry</i> from <i>Acis and Galatea</i>; – Schumann: <i>Widmung</i> (A\flat major) and <i>Ich Grolle Nicht</i> (C major); and – Copland: <i>Simple Gifts</i> and <i>I Bought Me a Cat</i> from <i>Old American Songs</i>; and • study the works listed above to demonstrate knowledge and understanding of: <ul style="list-style-type: none"> – vocal forms such as madrigal, recitative and aria, and Lied from 1600 to the present day; and – relationships between music and drama: characterisation, expression of emotion, use of leitmotif, musical symbolism and dramatic use of musical gesture.

4 Scheme of Assessment

4.1 Assessment opportunities

Each unit is available for assessment in summer each year. It is possible to resit individual AS and A2 assessment units once and count the better result for each unit towards an AS or A level qualification. Candidates' results for individual assessment units can count towards a qualification until we withdraw the specification.

Candidates who wish to resit Units AS 2 or A2 2 must submit a new composition; this will be indicated on the official Statement of Authenticity.

4.2 Assessment objectives

There are four assessment objectives for this specification. Candidates must:

- interpret musical ideas with technical and expressive control and an understanding of style and context (AO1);
- create, develop and refine musical ideas with technical control and expressive understanding, making creative and coherent use of musical devices, conventions and resources (AO2);
- use analytical, evaluative and reflective skills to make critical judgements about music (AO3); and
- demonstrate knowledge and understanding of musical elements, musical contexts and musical language (AO4).

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A level qualification:

Percentage Assessment Objective Weightings						
	AO1	AO2	AO3	AO4	AS	A level
AS 1	11		2		13	13
AS 2		11	2		13	13
AS 3			7	7	14	14
A2 1	16.5		3			19.5
A2 2		16.5	3			19.5
A2 3			14	7		21
Total	27.5	27.5	31	14	40	100

4.4 Quality of written communication

In AS and A level Music, candidates must demonstrate their quality of written communication. They need to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing.

4.5 Synoptic assessment at A2

The A2 assessment units include some synoptic assessment, which encourages candidates to develop their understanding of the subject as a whole. In our GCE Music, synoptic assessment involves:

- building on material from the AS units;
- bringing together and making connections between aspects of musical activities through composition, viva voce and written commentaries;
- applying the skills, knowledge and understanding described in the assessment objectives to unfamiliar music through the test of aural perception and written examination; and
- demonstrating aural perception and aural discrimination through performing and using music technology.

4.6 Higher order thinking skills

The A2 assessment units provide opportunities to demonstrate higher order thinking skills by incorporating:

- more complex and more extended stimulus materials;
- more demanding evaluative tasks; and
- synoptic questions that require candidates to connect the content across the specification.

4.7 Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A level qualifications on a six grade scale from A* to E, with A* being the highest. To determine candidates' grades, we add the uniform marks obtained in individual assessment units.

To be awarded an A*, candidates need to achieve a grade A on their full A level qualification and at least 90 percent of the maximum uniform marks available for the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objectives AO3 and AO4.

AS Grade Descriptions

Grade	Description
AS Grade A	<p>For AO1, candidates characteristically present musically convincing and generally fluent performances that show musical understanding.</p> <p>For AO2, candidates characteristically produce coherent compositions that show an ability to manipulate musical ideas and make use of musical devices and conventions in relation to the chosen genre, style and tradition.</p> <p>For AO3, candidates characteristically make critical judgements about music heard through attentive listening and aural perception and informed discussion, analysis, evaluation, contextualisation and reflection.</p> <p>For AO4, candidates characteristically demonstrate a breadth of understanding across all genres, styles and traditions studied and comment perceptively on the structural, expressive and contextual aspects of music.</p>

Grade	Description
AS Grade E	<p>For AO1, candidates characteristically perform with a limited sense of continuity using appropriate tempi and showing basic understanding of the music they choose.</p> <p>For AO2, candidates characteristically produce compositions that make some use of musical ideas and show some understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</p> <p>For AO3, candidates characteristically make basic judgements about music heard through listening and aural perception and basic analysis, evaluation, contextualisation and reflection.</p> <p>For AO4, candidates characteristically comment on music heard showing some understanding across genre, styles and traditions studied.</p>

A2 Grade Descriptions

Grade	Description
A2 Grade A	<p>For AO1, candidates characteristically present musically convincing and fluent performances that show musical understanding and personal interpretation.</p> <p>For AO2, candidates characteristically produce musically convincing compositions that show musical imagination and make effective use of musical devices and conventions in relation to the chosen genre, style and tradition.</p> <p>For AO3, candidates characteristically make and justify personal judgements on music through attentive listening and aural perception and informed discussion, analysis, evaluation, contextualisation and reflection.</p> <p>For AO4, candidates characteristically demonstrate a high level of understanding within the genres, styles and traditions studied, making connections between the structural, expressive and contextual aspects of music.</p>

Grade	Description
<p>A2</p> <p>Grade E</p>	<p>For AO1, candidates characteristically present generally fluent performances showing some understanding of the overall shape, direction and style of the music chosen.</p> <p>For AO2, candidates characteristically produce compositions that show limited creative use of musical ideas and show limited understanding of musical devices and conventions in relation to the chosen genre, style and tradition.</p> <p>For AO3, candidates characteristically make basic judgements about music heard through listening and aural perception and basic analysis, evaluation, contextualisation and reflection.</p> <p>For AO4, candidates characteristically comment in some detail, demonstrating some knowledge and understanding.</p>

6 Guidance on External Assessment

There are four external assessment units in this specification, two at AS level and two at A2:

- Unit AS 1: Performing;
- Unit AS 3: Responding to Music;
- Unit A2 1: Performing; and
- Unit A2 3: Responding to Music.

The external assessment focuses on candidates' knowledge, understanding and analysis of the content of each unit.

6.1 Unit AS 1: Performing

Unit AS 1: Performing	
Requirements	Each candidate should undertake: <ul style="list-style-type: none"> • a solo performance; and • a viva voce.
Performance Duration	5–7 minutes Candidates whose performance is shorter than the required duration will be penalised.
Technical Standards	The standard of performance should be at a level equivalent to at least Grade 4 of the accredited graded music examination boards. Candidates gain credit for performing at or above the minimum standard. See Appendix 1 for details.
Accompaniment	If a candidate's performance needs an accompaniment, centres should provide a competent accompanist. If no live accompaniment is available, candidates may present a solo performance supported by a backing track that does not detract from the performance. Other school performers may provide support (for example a pop group or traditional group) as long as the candidate being examined performs a substantial solo part and their part is not doubled.

Unit AS 1: Performing	
Marks and Assessment	<p>There are 51 marks available for this unit.</p> <p>A visiting examiner assesses a candidate's solo performance and awards marks according to the following criteria:</p> <ul style="list-style-type: none"> • technical control and accuracy; (17 marks) • expressive interpretation and sense of style and communication; (17 marks) • level of demand; and (9 marks) • viva voce. (8 marks) <p>See Appendix 1 for assessment criteria.</p>

6.2 Unit AS 3: Responding to Music

Unit AS 3: Responding to Music	
Requirements	<p>All candidates undertake two external examinations:</p> <ul style="list-style-type: none"> • one test of aural perception that lasts approximately 1 hour; and • one written examination that lasts 2 hours. <p>The examinations test the candidates':</p> <ul style="list-style-type: none"> • ability to make critical judgements about unfamiliar music and the use of musical elements, structures and resources across a range of styles, genres, periods and traditions; and • knowledge and understanding of set extracts from works related to the compulsory Areas of Study: <ul style="list-style-type: none"> – Music for Orchestra, 1700–1900; – Sacred Vocal Music (Anthems); and – Secular Vocal Music (Musicals).

Unit AS 3: Responding to Music	
Marks and Assessment	<p>We award up to 70 marks for the test of aural perception. These marks will be distributed across the five questions.</p> <ul style="list-style-type: none"> • Candidates answer two questions on unfamiliar music, drawn from approximately 1700 to the present day, but not including music from any of the Areas of Study. If we use music from the twentieth century or present day, we will select it based on its accessibility to candidates at this level. • Candidates answer three questions on one or more set extracts studied as part of the compulsory Areas of Study: <ul style="list-style-type: none"> – Music for Orchestra, 1700–1900; – Sacred Vocal Music (Anthems); and – Secular Vocal Music (Musicals).
	<p>We award up to 70 marks for the written examination.</p> <ul style="list-style-type: none"> • Question 1: candidates answer short-answer questions on a short, printed score extract from one of the set works from the Area of Study Music for Orchestra, 1700–1900. Questions focus on characteristics of musical style such as form and structure, genre, period, melody, rhythm, harmony, texture, musical devices and use of resources (20 marks). • Question 2: candidates answer short-answer questions on a short, printed unfamiliar score extract. Questions focus on characteristics of musical style such as form and structure, melody, rhythm, harmony, texture, musical devices and use of resources (20 marks). • Questions 3 and 4: candidates answer two 15 mark extended writing questions, one on each of the two Areas of Study Sacred Vocal Music (Anthems) and Secular Vocal Music (Musicals) (30 marks, incorporating marks for quality of written communication).

6.3 Unit A2 1: Performing

Unit A2 1: Performing	
Requirements	<p>Each candidate should undertake:</p> <ul style="list-style-type: none"> • a solo performance; and • a viva voce.
Performance Duration	<p>8–10 minutes</p> <p>Candidates whose performance is shorter than the required duration will be penalised.</p>
Technical Standards	<p>The standard of performance should be at a level equivalent to at least Grade 5 of the accredited graded music examination boards. Candidates gain credit for performing at or above the minimum standard.</p> <p>See Appendix 1 for details.</p>
Accompaniment	<p>If a candidate's performance needs an accompaniment, centres should provide a competent accompanist. If no live accompaniment is available, candidates may present a solo performance supported by a backing track that does not detract from the performance.</p> <p>Other school performers may provide support (for example a pop group or traditional group) as long as the candidate being examined performs a substantial solo part and their part is not doubled.</p>
Marks and Assessment	<p>There are 51 marks available for this unit.</p> <p>A visiting examiner assesses each candidate's solo performance and awards marks according to the following criteria:</p> <ul style="list-style-type: none"> • technical control and accuracy; (17 marks) • expressive interpretation and sense of style and communication; (17 marks) • level of demand; and (9 marks) • viva voce. (8 marks) <p>See Appendix 1 for assessment criteria.</p>

6.4 Unit A2 3: Responding to Music

Unit A2 3: Responding to Music	
Requirements	<p>All candidates undertake two external examinations:</p> <ul style="list-style-type: none"> • one test of aural perception that lasts approximately 1 hour 15 minutes; and • one written examination that lasts 2 hours. <p>The examinations test the candidates’:</p> <ul style="list-style-type: none"> • ability to make critical judgments about unfamiliar music and the use of musical elements, structures and resources across a range of styles, genres, periods and traditions; and • knowledge and understanding of set extracts from works related to the compulsory Areas of Study: <ul style="list-style-type: none"> – Music for Orchestra in the Twentieth Century; – Sacred Vocal Music (Mass/Requiem Mass); and – Secular Vocal Music, 1600 to the Present Day.
Marks and Assessment	<p>We award up to 70 marks for the test of aural perception. These marks will be distributed across the six questions.</p> <ul style="list-style-type: none"> • Candidates answer two questions on unfamiliar music, drawn from approximately 1450 to the present day, but not including music from any of the Areas of Study. • Candidates answer one contextual question on unfamiliar music related to either the compulsory Area of Study Music for Orchestra in the Twentieth Century, or Sacred Vocal Music (Mass/Requiem Mass). • Candidates answer three questions on one or more set extracts studied as part of the compulsory Areas of Study: <ul style="list-style-type: none"> – Music for Orchestra in the Twentieth Century; – Sacred Vocal Music (Mass/Requiem Mass); and – Secular Vocal Music, 1600 to the Present Day.

Unit A2 3: Responding to Music	
Marks and Assessment (cont.)	<p>We award up to 70 marks for the written examination.</p> <ul style="list-style-type: none"> • Question 1: candidates answer short-answer questions on a short, printed score extract from one of the set works from the Area of Study Music for Orchestra in the Twentieth Century. Questions focus on characteristics of musical style such as form and structure, genre, period, melody, rhythm, harmony, texture, use of resources and musical devices (20 marks). • Questions 2: candidates answer short-answer questions on a short, printed unfamiliar score extract. Questions focus on characteristics of musical style such as form and structure, genre, period, melody, rhythm, harmony, texture, use of resources and musical devices (20 marks). • Questions 3 and 4: candidates answer two 15 mark extended writing questions, one on each of the two Areas of Study Sacred Vocal Music (Mass/Requiem Mass) and Secular Vocal Music, 1600 to the Present Day (30 marks, incorporating marks for quality of written communication).

7 Guidance on Internal Assessment

There are two internal assessment units in this specification, one at AS level and one at A2:

- Unit AS 2: Composing; and
- Unit A2 2: Composing.

7.1 Skills assessed by internal assessment

Teachers must assess the following skills through internal assessment:

- creating, organising and developing musical ideas;
- making consistent and effective use of harmony;
- controlling and using appropriate instrumental or music technology resources; and
- writing a coherent and reflective commentary on their composition or arrangement using the pro forma provided by CCEA.

There may also be external assessment of elements of all these skills.

7.2 Setting the tasks

We will provide centres with details of the internal assessment tasks and guidance on how to complete and submit them.

- For Option A in Unit AS 2 and Unit A2 2, candidates compose one piece of music. They may choose their own brief, compositional style and resources.
- For Option B in Unit AS 2 and Unit A2 2, candidates create an arrangement based on a choice of two stimuli provided by CCEA. They use sequencing technology, multitrack recording technology or a combination of both to create the arrangement. Candidates can arrange the stimulus in a musical style of their choice.
- CCEA issues the stimulus choice to all centres in September each year.

7.3 Taking the tasks

Internal assessment is likely to involve both work in the classroom and independent study. It is essential to manage the assessment conditions in a way that ensures the assessment remains reliable and fair. Please note the requirements below.

Area	Assessment Conditions
Supervision	Teachers should supervise candidates' work to: <ul style="list-style-type: none"> • monitor their progress; • prevent plagiarism and check that the work which candidates submit is their own; • comply with health and safety requirements; • provide advice and guidance if there are any problems; and • ensure that the work aligns with the specification requirements and can be marked using the criteria set out for each unit.
Authenticity	Teachers must be aware of any third party copyright or intellectual property issues in candidates' work. They must sign a declaration to certify that, to the best of their knowledge, all the work which candidates have submitted for assessment is their own.
Time Limit/ Word Limit	Unit AS 2: Composing Compositions should be 1½–2½ minutes long. Candidates complete a written commentary with a maximum word limit of 1000 words using the CCEA pro forma. Unit A2 2: Composing Compositions should be 2–3 minutes long. Candidates complete a written commentary with a maximum word limit of 1200 words using the CCEA pro forma.
Collaboration	Candidates should work independently when completing their internal assessment tasks.
Resources	Candidates must appropriately reference all the materials they use in their work, including any online resources, in the written commentary.

7.4 Marking the tasks

Teachers should use their professional judgement to apply the criteria in the mark bands appropriately and fairly to candidates' work. They should take a 'best fit' approach to award the appropriate mark within a range, balancing strengths and weaknesses in each response.

For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

7.5 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of their internal assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently. It may be necessary to adjust an individual teacher's marking:

- to bring it into line with that of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final marks on their Candidate Record Sheets.

7.6 Moderation

Centres must submit their marks and samples to us by May in any year. We may adjust centres' marking to bring the assessment of candidates' work into line with our agreed standards.

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage for advice or support relating to internal assessment.

7.7 Internal assessment review

We will review our internal assessment tasks every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

7.8 Unit AS 2: Composing

Unit AS 2 Option A: Composition Task	
Requirements	<p>Candidates compose one piece of music. They may choose their own brief, compositional style and resources. They submit their composition in the form of a performance, which may be live or sequenced, recorded on audio CD with optional score. The recording must be accompanied by a written commentary using the pro forma provided by CCEA.</p> <p>If candidates use music technology, they must provide in their commentary full details of the equipment and programs used.</p> <p>There is a maximum word limit of 1000 words for the commentary. The quality of written communication will be assessed in this task. Candidates must use the commentary pro forma available on our Music microsite at www.ccea.org.uk</p>
Submission Requirements	<p>Candidates must submit:</p> <ul style="list-style-type: none"> • an audio recording of the composition; and • a written commentary.
Composition Duration	<p>1½–2½ minutes</p> <p>Candidates whose compositions are longer or shorter than the required duration will be penalised.</p>
Authenticity	<p>Candidates must include the official Statement of Authenticity form, confirming that the submitted recording is their own unaided work. Both the candidate and teacher must sign the form. We cannot accept unauthenticated submissions and will return them to the centre unmarked.</p> <p>This form is available on our Music microsite at www.ccea.org.uk</p>

Unit AS 2 Option A: Composition Task	
Marks and Assessment	<p>There are 53 marks available for this unit.</p> <p>Teachers assess each candidate's compositions and award marks for:</p> <ul style="list-style-type: none"> • creation, development and organisation of ideas; (20 marks) • use of resources (texture and timbre); (10 marks) • harmonic handling; and (15 marks) • commentary (maximum 1000 words). (8 marks) <p>See Appendix 2 for assessment criteria.</p>

Unit AS 2 Option B: Composition with Technology Task	
Requirements	<p>Candidates create an arrangement based on their choice from two stimuli. They use sequencing technology, multitrack recording technology or a combination of both to create the arrangement. Each stimulus is a melody and candidates are free to arrange the stimulus in a musical style of their choice.</p> <p>CCEA issues the stimulus choice to all centres in September each year.</p> <p>Each candidate's arrangement must have a minimum of four independent parts.</p> <p>There is a limit of 1000 words for the commentary. The quality of written communication will be assessed in this task. Candidates must complete the commentary using the pro forma provided by CCEA. This form is available on our Music microsite at www.ccea.org.uk</p>
Submission Requirements	<p>Candidates must submit:</p> <ul style="list-style-type: none"> • a rough-mix stereo recording with all tracks audible but no effects employed; • an audio recording with the final stereo mix-down of the arrangement; and • a written commentary.
Arrangement Duration	<p>1½–2½ minutes</p> <p>Candidates whose arrangements are longer or shorter than the required duration will be penalised.</p>
Authenticity	<p>Candidates must include the official Statement of Authenticity form, confirming that the submitted recording is their own unaided work. Both the candidate and teacher must sign the form. We cannot accept unauthenticated submissions and will return them to the centre unmarked.</p> <p>This form is available on our Music microsite at www.ccea.org.uk</p>

Unit AS 2 Option B: Composition with Technology Task	
Marks and Assessment	<p>There are 53 marks available for this unit.</p> <p>Teachers mark the candidate's work using the criteria below:</p> <ul style="list-style-type: none"> • creation, development and organisation of ideas based on a stimulus; (15 marks) • harmonic handling; (10 marks) • use and control of technological resources (including texture and timbre); and (20 marks) • commentary (maximum 1000 words). (8 marks) <p>See Appendix 3 for assessment criteria.</p>

7.9 Unit A2 2: Composing

Unit A2 2 Option A: Composition Task	
Requirements	<p>Candidates compose one piece of music. They may choose their own brief, compositional style and resources. They must submit their composition in the form of a recorded performance, which may be live or sequenced, with optional score. Recordings must be submitted on audio CD. The recording must be accompanied by a written commentary using the pro forma provided by CCEA.</p> <p>If candidates use music technology, they must provide in their commentary full details of the equipment and programs used.</p> <p>There is a maximum word limit of 1200 words for the commentary. The quality of written communication is assessed in this task. Candidates must use the commentary pro forma available on our Music microsite at www.ccea.org.uk</p>
Submission Requirements	<p>Candidates must submit:</p> <ul style="list-style-type: none"> • an audio recording of the composition; and • a written commentary.
Composition Duration	<p>2–3 minutes</p> <p>Candidates whose compositions are longer or shorter than the required duration will be penalised.</p>
Authenticity	<p>Candidates must include the official Statement of Authenticity form, confirming that the submitted recording is their own unaided work. Both the candidate and teacher must sign the form. We cannot accept unauthenticated submissions and will return them to the centre.</p> <p>This form is available on our Music microsite at www.ccea.org.uk</p>

Unit A2 2 Option A: Composition Task	
Marks and Assessment	<p>There are 53 marks available for this unit.</p> <p>Teachers assess each candidate's composition and award marks for:</p> <ul style="list-style-type: none"> • creation, development and organisation of ideas; (20 marks) • use of resources (texture and timbre); (10 marks) • harmonic handling; and (15 marks) • commentary (maximum 1200 words). (8 marks) <p>See Appendix 2 for assessment criteria.</p>

Unit A2 2 Option B: Composition with Technology Task	
Requirements	<p>Candidates create an arrangement based on their choice from two stimuli. They use sequencing technology, multitrack recording technology or a combination of both to create the arrangement. Each stimulus is a melody and candidates are free to arrange the stimulus in a musical style of their choice.</p> <p>CCEA issues the stimulus choice to all centres in September each year.</p> <p>Each candidate's arrangement must have a minimum of six independent parts.</p> <p>There is a limit of 1200 words for the commentary. The quality of written communication will be assessed in this task. Candidates must complete the commentary using the pro forma provided by CCEA. This form is available on our Music microsite at www.ccea.org.uk</p>
Submission Requirements	<p>Candidates must submit:</p> <ul style="list-style-type: none"> • a rough-mix stereo recording with all tracks audible but no effects employed; • an audio recording with the final stereo mix-down of the arrangement; and • a written commentary.
Arrangement Duration	<p>2–3 minutes</p> <p>Candidates whose arrangements are longer or shorter than the required duration will be penalised.</p>

Unit A2 2 Option B: Composition with Technology Task	
Authenticity	<p>Candidates must include the official Statement of Authenticity form confirming that the submitted recording is their own unaided work. Both the candidate and teacher must sign the form. We cannot accept unauthenticated submissions and will return them to the centre.</p> <p>This form is available on our Music microsite at www.ccea.org.uk</p>
Marks and Assessment	<p>There are 53 marks available for this unit.</p> <p>Teachers mark the candidate’s work using the criteria below:</p> <ul style="list-style-type: none"> • creation, development and organisation of ideas based on a stimulus; (15 marks) • harmonic handling; (10 marks) • use and control of technological resources (including texture and timbre); and (20 marks) • commentary (maximum 1200 words). (8 marks) <p>See Appendix 3 for assessment criteria.</p>

8 Links and Support

8.1 Support

The following resources are available to support this specification:

- our Music microsite at www.ccea.org.uk
- specimen assessment materials; and
- guidance notes for teachers.

We also intend to provide:

- past papers and mark schemes;
- Chief Examiner's reports;
- schemes of work;
- centre support visits;
- support days for teachers;
- a resource list; and
- exemplification of standards.

8.2 Curriculum objectives

This specification supports centres to build on the broader Northern Ireland Curriculum objectives to develop the young person:

- as an individual;
- as a contributor to society; and
- as a contributor to the economy and environment.

It can contribute to meeting the requirements of the Northern Ireland Entitlement Framework at post-16 and the provision of a broad and balanced curriculum.

Curriculum Progression from Key Stage 4

This specification builds on learning from Key Stage 4 and gives students opportunities to develop their subject knowledge and understanding further.

Students will also have opportunities to continue to develop the **Cross-Curricular Skills** and the **Thinking Skills and Personal Capabilities** shown below. The extent of this development depends on the teaching and learning methodology the teacher uses.

Cross-Curricular Skills

- Communication:
 - Talking and Listening
 - Reading
 - Writing
- Using Mathematics
- Using ICT

Thinking Skills and Personal Capabilities

- Problem Solving
- Working with Others
- Self-Management

For further guidance on the skills and capabilities in this subject, please refer to the supporting schemes of work.

8.3 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

8.4 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

8.5 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Nola Fitzsimons
(telephone: (028) 9026 1200, extension 2235, email: nfitzsimons@ccea.org.uk)
- Subject Officer: John Trueman
(telephone: (028) 9026 1200, extension 2609, email: jtrueman@ccea.org.uk)
- Examination Entries, Results and Certification
(telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution
(telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)
- Support Events Administration
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Moderation
(telephone: (028) 9026 1200, extension 2236, email: moderationteam@ccea.org.uk)
- Business Assurance (Complaints and Appeals Manager: Heather Clarke)
(telephone: (028) 9026 1244, email: hclarke@ccea.org.uk).

Appendix 1

Assessment Criteria and Mark Bands: Unit AS 1: Performing and Unit A2 1: Performing

Unit AS 1: Performing (51 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Technical control and accuracy (<i>pitch, intonation, rhythm, tone and articulation</i>) (17 marks)</p>	<p>A performance that contains many inaccuracies that disrupt the overall flow of the music or where the demands of the music are mostly beyond the technical ability of the candidate. (1–5)</p>	<p>A fairly competent performance that contains inaccuracies but still manages to sustain the overall flow of the music. (6–9)</p>	<p>A performance that is largely accurate across the full range of the programme, but which contains lapses in some areas. (10–13)</p>	<p>A performance that demonstrates good technical control and accuracy across the full programme, achieving a high level of fluency. (14–17)</p>
<p>Expressive interpretation, sense of style and communication (<i>choice of tempo, dynamics, phrasing and other stylistic conventions</i>) (17 marks)</p>	<p>A performance that displays a limited understanding of the stylistic features of the music, with very little sense of colour or musical meaning. (1–5)</p>	<p>A performance that displays some sense of style and interpretation and some ability to identify with the music itself. However, the music may be mechanical or limited in its communication. (6–9)</p>	<p>A performance that has a good sense of style, with some ability to communicate the style of the music in line with the composer's intentions. (10–13)</p>	<p>A performance that displays a strong knowledge and understanding of the music performed, including the ability to interpret and communicate its expressive content and style. At the upper end, there is evidence of a high level of musical maturity. (14–17)</p>

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Level of demand (9 marks)	Music equivalent to Grade 4 (3)	Music equivalent to Grade 5 (6)	Music equivalent to Grade 6 (9)	
Viva voce (8 marks)	Limited ability to discuss the chosen programme in terms of technical challenges and/or points of interpretation. (1-2)	Some knowledge of the chosen programme and ability to discuss technical challenges and/or points of interpretation. (3-4)	Good knowledge of the chosen programme and ability to discuss in detail the technical challenges and points of interpretation. (5-6)	Excellent knowledge of the chosen programme and ability to discuss analytically the technical challenge and points of interpretation. (7-8)

Unit A2 1: Performing (51 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Technical control and accuracy (<i>pitch, intonation, rhythm, tone and articulation</i>) (17 marks)	A performance that contains many inaccuracies that disrupt the overall flow of the music or where the demands of the music are mostly beyond the technical ability of the candidate. (1–5)	A fairly competent performance that contains inaccuracies but still manages to sustain the overall flow of the music. (6–9)	A performance that is largely accurate across the full range of the programme, but which contains lapses in some areas. (10–13)	A performance that demonstrates good technical control and accuracy across the full programme, achieving a high level of fluency. (14–17)
Expressive interpretation, sense of style and communication (<i>choice of tempo, dynamics, phrasing and other stylistic conventions</i>) (17 marks)	A performance that displays a limited understanding of the stylistic features of the music, with very little sense of colour or musical meaning. (1–5)	A performance that displays some sense of style and interpretation and some ability to identify with the music itself. However, the music may be mechanical or limited in its communication. (6–9)	A performance that has a good sense of style. There is some ability to communicate the style of the music in line with the composer's intentions. (10–13)	A performance that displays a strong knowledge and understanding of the music performed, including the ability to interpret and communicate its expressive content and style. At the upper end, there is evidence of a high level of musical maturity. (14–17)
Level of demand (9 marks)	Music equivalent to Grade 5 (3)	Music equivalent to Grade 6 (6)	Music equivalent to Grade 7 (9)	
Viva voce (8 marks)	Limited ability to discuss the chosen programme in terms of technical challenges and/or points of interpretation. (1–2)	Some knowledge of the chosen programme and ability to discuss technical challenges and/or points of interpretation. (3–4)	Good knowledge of the chosen programme and wider repertoire and ability to discuss in detail the technical challenges and points of interpretation. (5–6)	Excellent knowledge of the chosen programme and wider repertoire and ability to discuss analytically the technical challenge and points of interpretation. (7–8)

Appendix 2

Assessment Criteria and Mark Bands: Unit AS 2 Option A: Composition Task and Unit A2 2 Option A: Composition Task Unit AS 2 Option A: Composition Task (53 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Creation, development and organisation of ideas (20 marks)	Melodic ideas are limited in terms of style, balanced phrasing, melodic shape and fluency. There is limited development of musical ideas and the overall form and structure is disorganised and lacks coherence.	Melodic ideas show some sense of style, balanced phrasing, melodic shape and fluency. There is some development of musical ideas and sense of overall form and structure.	Melodic ideas show a good sense of balanced phrasing, melodic shape and fluency and some understanding of the chosen style. There is appropriate and competent development of musical ideas. The overall form and structure is clear, with an appropriate balance between unity and variety.	Melodic ideas show a strong sense of balanced phrasing, melodic shape and fluency and a very good understanding of the chosen style. There is stylistic and imaginative development of musical ideas. There is a strong sense of wholeness and coherence in the overall form and structure.
Use of resources (texture/timbre) (10 marks)	There is limited and/or inappropriate understanding of writing for the chosen instruments/voices. Use of texture is limited and/or inappropriate.	There is some understanding of writing for the chosen instruments/voices. There is some use of texture to create and maintain interest and variety.	Writing for the chosen instruments/voices is idiomatic and fluent. There is a good use of texture to create and maintain interest and variety.	Writing for the chosen instruments/voices is imaginative and stylistic. There is an effective and resourceful use of texture to create and maintain interest and variety.
	(1-5)	(6-10)	(11-15)	(16-20)
	(1-2)	(3-5)	(6-8)	(9-10)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Harmonic handling (15 marks)	The range of chords is limited for the required level and there may be a lack of harmonic pulse, fluency and variety. (1-3)	A wider range of harmonic features/devices is used but may not always be handled successfully or fluently. (4-7)	The range of harmonic features/devices is appropriate to the required level and demonstrates a good level of harmonic fluency and understanding. (8-11)	Harmonic handling is at a high level and is used for stylistic and expressive effect. (12-15)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Commentary (8 marks)	A basic commentary with a limited overview and limited analytical detail. Spelling, punctuation and grammar are occasionally inaccurate. The form and style of the writing are not fully suited to purpose. Information lacks organisation. There is limited use of specialist vocabulary. (1-3)	A commentary that provides a satisfactory overview and some analytical detail. Spelling, punctuation and grammar are mostly accurate. The form and style of the writing are mostly fit for purpose. Information is organised clearly for the most part. Specialist vocabulary is used appropriately. (4-6)	A comprehensive commentary that provides an analytical and reflective overview. Spelling, punctuation and grammar are accurate. The form and style of the writing are fit for purpose. Information is organised clearly. Specialist vocabulary is used effectively throughout. (7-8)	

Unit A2 2 Option A: Composition Task (53 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Creation, development and organisation of ideas (20 marks)	Melodic ideas are limited in terms of style, balanced phrasing, melodic shape and fluency. There is limited development of musical ideas and the overall form and structure is disorganised and lacks coherence. (1–5)	Melodic ideas show some sense of style, balanced phrasing, melodic shape and fluency. There is some development of musical ideas and some sense of overall form and structure. (6–10)	Melodic ideas show a good sense of balanced phrasing, melodic shape and fluency and some understanding of the chosen style. There is appropriate and competent development of musical ideas. The overall form and structure is clear, with an appropriate balance between unity and variety. (11–15)	Melodic ideas show a strong sense of balanced phrasing, melodic shape and fluency and a very good understanding of the chosen style. There is stylistic and imaginative development of musical ideas. There is a strong sense of wholeness and coherence in the overall form and structure. (16–20)
Use of resources (texture/timbre) (10 marks)	There is limited and/or inappropriate understanding of writing for the chosen instruments/voices. Use of texture is limited and/or inappropriate. (1–2)	There is some understanding of writing for the chosen instruments/voices. There is some use of texture to create and maintain interest and variety. (3–5)	Writing for the chosen instruments/voices is idiomatic and fluent. There is a good use of texture to create and maintain interest and variety. (6–8)	Writing for the chosen instruments/voices is imaginative and stylistic. There is an effective and resourceful use of texture to create and maintain interest and variety. (9–10)
Harmonic handling (15 marks)	The range of chords is limited for the required level and there may be a lack of harmonic pulse, fluency and variety. (1–3)	A wider range of harmonic features/devices is used but may not always be handled successfully or fluently. (4–7)	The range of harmonic features/devices is appropriate to the required level and demonstrates a good level of harmonic fluency and understanding. (8–11)	Harmonic handling is at a high level and is used for stylistic and expressive effect. (12–15)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3
<p>Commentary (8 marks)</p>	<p>A basic commentary with a limited overview and limited analytical detail. Spelling, punctuation and grammar are occasionally inaccurate. The form and style of the writing are not fully suited to purpose. Information lacks organisation. There is limited use of specialist vocabulary.</p> <p style="text-align: right;">(1–3)</p>	<p>A commentary that provides a satisfactory overview and some analytical detail. Spelling, punctuation and grammar are mostly accurate. The form and style of the writing are mostly fit for purpose. Information is organised clearly for the most part. Specialist vocabulary is used appropriately.</p> <p style="text-align: right;">(4–6)</p>	<p>A comprehensive commentary that provides an analytical and reflective overview. Spelling, punctuation and grammar are accurate. The form and style of the writing are fit for purpose. Information is organised clearly. Specialist vocabulary is used effectively throughout.</p> <p style="text-align: right;">(7–8)</p>

Appendix 3

Assessment Criteria and Mark Bands: Unit AS 2 Option B: Composition with Technology Task and Unit A2 2 Option B: Composition with Technology Task

Unit AS 2 Option B: Composition with Technology Task (53 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Creation, development and organisation of ideas based on a stimulus (15 marks)	There is limited development of musical ideas and the overall form and structure are disorganised and lack coherence. (1-3)	There is some development of musical ideas and sense of overall form and structure. (4-7)	There is appropriate and competent development of musical ideas showing understanding of the chosen style. The overall form and structure is clear, with an appropriate balance between unity and variety. (8-11)	There is stylistic and imaginative development of musical ideas showing a very good understanding of the chosen style. There is a strong sense of wholeness and coherence in terms of the overall form and structure. (12-15)
Harmonic handling (10 marks)	The range of chords is limited for the required level and there may be a lack of harmonic pulse, fluency and variety. (1-2)	A range of harmonic features and/or devices is used but may not always be handled successfully or fluently at times. (3-5)	The range of harmonic features and/or devices is appropriate to the required level and demonstrates a good level of harmonic fluency and understanding. (6-8)	Harmonic handling is at a high level and is used for stylistic and expressive effect. (9-10)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Use and control of technological resources including texture and timbre (20 marks)</p>	<p>Use of texture is limited and/or inappropriate. There is limited control of tempo, articulation, phrasing and dynamics, causing inconsistencies in the arrangement. There is insufficient attention given to the processing and mixing stages. The choice of suitable timbres is not always successful, with limited sense of balance and blend between parts. There is no use of effects of the stereo field.</p> <p style="text-align: right;">(1–5)</p>	<p>There is some use of texture to create an interest and there is some satisfactory attention given to tempo, articulation, phrasing and dynamics. Some attempt is made to mix the arrangement appropriately. The choice of timbres is satisfactory and some consideration has been given to the balance and blend of tracks. There is an awareness of EQ, dynamic processing, effects and the stereo field. However, they may be applied inappropriately or inconsistently.</p> <p style="text-align: right;">(6–10)</p>	<p>There is good use of texture to create and maintain interest and variety and careful attention is given to tempo, articulation, phrasing and dynamics. A balanced recording of the arrangement is achieved through suitable use of effects and processing. The use of timbres is suitable and an attempt is made to edit these to enhance the arrangement and recording. Parts are well balanced. The use of effects, including EQ, reverb and panning, is controlled and applied successfully through competent use of the stereo field.</p> <p style="text-align: right;">(11–15)</p>	<p>There is effective and resourceful use of texture to create and maintain interest and variety. The candidate has produced a competent recording, making good use of technology. There is a strong sense of styling in the control of tempo, articulation, phrasing and dynamics. The recorded arrangement is mixed with creative and stylistic use of advanced effects to enhance the arrangement. Timbres have been chosen and handled well and there is evidence of editing to realise musical intentions. The use of processing and effects, including EQ, reverb and panning, is effective and produces a well-balanced recording. There is resourceful and musically appropriate use of the stereo field and a demonstration of a high level of aural awareness.</p> <p style="text-align: right;">(16–20)</p>

Criteria	Mark Band 1	Mark Band 2	Mark Band 3
<p>Commentary (8 marks)</p>	<p>A basic commentary with a limited overview and limited analytical detail. Spelling, punctuation and grammar are occasionally inaccurate. The form and style of the writing are not fully suited to purpose. Information lacks organisation. There is limited use of specialist vocabulary.</p> <p style="text-align: right;">(1–3)</p>	<p>A commentary that provides a satisfactory overview and some analytical detail. Spelling, punctuation and grammar are mostly accurate. The form and style of the writing are mostly fit for purpose. Information is organised clearly for the most part. Specialist vocabulary is used appropriately.</p> <p style="text-align: right;">(4–6)</p>	<p>A comprehensive commentary that provides an analytical and reflective overview. Spelling, punctuation and grammar are accurate. The form and style of the writing are fit for purpose. Information is organised clearly. Specialist vocabulary is used effectively throughout.</p> <p style="text-align: right;">(7–8)</p>

Unit A2 2 Option B: Composition with Technology Task (53 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Creation, development and organisation of ideas based on a stimulus (15 marks)	There is limited development of musical ideas and the overall form and structure are disorganised and lack coherence. (1-3)	There is some development of musical ideas and sense of overall form and structure. (4-7)	There is appropriate and competent development of musical ideas showing understanding of the chosen style. The overall form and structure is clear, with an appropriate balance between unity and variety. (8-11)	There is stylistic and imaginative development of musical ideas showing a very good understanding of the chosen style. There is a strong sense of wholeness and coherence in terms of the overall form and structure. (12-15)
Harmonic handling (10 marks)	The range of chords is limited for the required level and there may be a lack of harmonic pulse, fluency and variety. (1-2)	A range of harmonic features/devices is used but may not always be handled successfully or fluently at times. (3-5)	The range of harmonic features/devices is appropriate to the required level and demonstrates a good level of harmonic fluency and understanding. (6-8)	Harmonic handling is at a high level and is used for stylistic and expressive effect. (9-10)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p>Use and control of technological resources including texture and timbre (20 marks)</p>	<p>Use of texture is limited and/or inappropriate. There is limited control of tempo, articulation, phrasing and dynamics, causing inconsistencies in the arrangement. There is insufficient attention given to the processing and mixing stages. The choice of suitable timbres is not always successful, with limited sense of balance and blend between parts. There is no use of effects of the stereo field.</p> <p style="text-align: right;">(1–5)</p>	<p>There is some use of texture to create and maintain interest and there is some satisfactory attention given to tempo, articulation, phrasing and dynamics. Some attempt is made to mix the arrangement appropriately. The choice of timbres is satisfactory and some consideration has been given to the balance and blend of tracks. There is an awareness of EQ, dynamic processing, effects and the stereo field. However, they may be applied inappropriately or inconsistently.</p> <p style="text-align: right;">(6–10)</p>	<p>There is good use of texture to create and maintain interest and variety and careful attention is given to tempo, articulation, phrasing and dynamics. A balanced recording of the arrangement is achieved with suitable use of effects and processing. The use of timbres is suitable and an attempt is made to edit these to enhance the arrangement and recording. Parts are well balanced. The use of effects, including EQ, reverb and panning, is controlled and applied successfully with competent use of the stereo field.</p> <p style="text-align: right;">(11–15)</p>	<p>There is effective and resourceful use of texture to create and maintain interest and variety. The candidate has produced a competent recording, making good use of technology. There is a strong sense of styling in the control of tempo, articulation, phrasing and dynamics. The recorded arrangement is mixed with creative and stylistic use of advanced effects to enhance the arrangement. Timbres have been chosen and well handled and there is evidence of editing to realise musical intentions. The use of processing and effects, including EQ, reverb and panning, is effective and produces a well-balanced recording. There is resourceful and musically appropriate use of the stereo field and a demonstration of a high level of aural awareness.</p> <p style="text-align: right;">(16–20)</p>

Criteria	Mark Band 1	Mark Band 2	Mark Band 3
<p>Commentary (8 marks)</p>	<p>A basic commentary with a limited overview and limited analytical detail. Spelling, punctuation and grammar are occasionally inaccurate. The form and style of the writing is not fully suited to purpose. Information lacks organisation. There is limited use of specialist vocabulary.</p> <p style="text-align: right;">(1–3)</p>	<p>A commentary that provides a satisfactory overview and some analytical detail. Spelling, punctuation and grammar are mostly accurate. The form and style of the writing is mostly fit for purpose. Information is organised clearly for the most part. Specialist vocabulary is used appropriately.</p> <p style="text-align: right;">(4–6)</p>	<p>A comprehensive commentary that provides an analytical and reflective overview. Spelling, punctuation and grammar are accurate. The form and style of the writing is fit for purpose. Information is organised clearly. Specialist vocabulary is used effectively throughout.</p> <p style="text-align: right;">(7–8)</p>

