



## CCEA GCSE Specification in Music

For first teaching from September 2009

For first award in Summer 2011

Subject Code: 7010

# music



## Foreword

This booklet contains CCEA's General Certificate of Secondary Education (GCSE) Music for first teaching from September 2009. We have designed this specification to meet the requirements of the following:

- GCSE Subject Criteria for Music;
- GCSE Qualifications Criteria;
- Common Criteria for all Qualifications;
- GCSE Controlled Assessment Regulations for Music; and
- GCSE Controlled Assessment Generic Regulations.

We will make the first full award based on this specification in summer 2011.

We will notify centres in writing of any major changes to this specification.

We will also publish changes on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

The version on our website is the most up-to-date version. Please note that the web version may be different from printed versions.

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## 1 Introduction

This specification sets out the content and assessment details for our GCSE Music course. First teaching begins from September 2009, and we will make the first award for this specification in 2011. You can view and download the latest version of this specification on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

This specification promotes continuity, coherence and progression in the study of music. It builds on the knowledge, understanding and skills developed at Key Stages 1 to 3 of the Northern Ireland Curriculum and reflects:

- the key experiences of a musical education – making and responding to music; and
- active engagement in three mutually supportive and interactive core musical activities: composing, performing and listening.

We have designed the specification to meet the regulatory authorities' general requirements, including the Subject Criteria for Music, the Common Criteria for all Qualifications and the Criteria for General Certificate of Secondary Education (GCSE). We have also designed it to be as free as possible from ethnic, gender, age, religious, political or other forms of bias.

### 1.1 Aims

This specification aims to provide a valuable, rewarding and comprehensive course of study that broadens experience; develops knowledge, understanding and skills; promotes creativity; encourages personal and social development; and extends imagination.

Specifically, it encourages students to:

- continue to develop as individuals and as contributors to society, the economy and the environment through active engagement in musical activities;
- develop their understanding and appreciation of a range of different kinds of music, extending their own interests and increasing their ability to make informed judgements about musical quality;
- acquire the knowledge, skills and understanding needed to:
  - communicate through music and to take part in music-making;
  - develop a lifelong interest in music and appreciate the extent of music-related careers; and
  - progress to further study, for example Advanced Subsidiary (AS) and Advanced Level (A Level); and
- develop broader life skills and attributes, including critical and creative thinking, aesthetic sensitivity and emotional and cultural development.

## 1.2 Key features

The key features of the specification appear below:

- The course offers opportunities to build on the skills and capabilities developed through the delivery of the Key Stage 3 curriculum in Northern Ireland.
- It includes three compulsory components: **Composing and Appraising, Performing and Appraising**, and **Listening and Appraising**.
- It includes **two** contrasting composition tasks of between three and six minutes in total, with composition logs for each in the Composing and Appraising component (30%).
- It requires one solo **and** one ensemble performance (lasting up to five minutes each) and a discussion of the performances with the visiting assessor in the Performing and Appraising component (35%).
- It includes one core area of study **and** two (from a choice of three) optional areas of study in the Listening and Appraising component (35%).
- There are two parts to the test of aural perception in the Listening and Appraising component. Each part lasts approximately 45 minutes and includes questions on familiar and unfamiliar music. Part 1 is associated with the core area of study, and Part 2 is associated with the optional areas of study.
- A course based on this specification should help to facilitate the study of music and related subjects at a more advanced level, for example GCE AS and A2 Music.

## 1.3 Prior attainment

Students taking this course should have some basic skills in singing and/or playing an instrument.

## 1.4 Classification codes and subject combinations

Every specification is assigned a national classification code that indicates the subject area to which it belongs. The classification code for this qualification is 7010.

### **Progression to another school/college**

Should a student take two qualifications with the same classification code, schools and colleges that they apply to may take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE qualifications that have different classification codes but have content that overlaps significantly. Students who have any doubts about their subject combinations should check with the schools and colleges that they wish to attend before embarking on their planned study.

### **Centres in England**

Centres in England should also be aware that, for the purpose of the School and College Achievement and Attainment Tables, if a student enters for more than one GCSE qualification with the same classification code, only one grade (the highest) will count.

## 2 Specification at a Glance

The table below summarises the structure of this GCSE course:

Content	Assessment	Weighting	Availability
<b>Areas of Study</b>  <b>Core:</b>  <b>Repeated Patterns in Music</b>  <b>Optional:</b>  <b>1: Musical Traditions in Ireland</b>  <b>2: Incidental Music</b>  <b>3: Vocal Music</b>	<b>Component 1: Composing and appraising (controlled assessment)</b>  Candidates must create <b>two</b> contrasting compositions and keep a composition log for each. <b>One</b> of these must be related to the core or an optional area of study.  The composition portfolio's length should be <b>3–6 minutes</b> in total. This <b>controlled assessment task</b> is internally assessed and externally moderated.	30%	Summer only
	<b>Component 2: Performing and appraising (controlled assessment)</b>  Candidates must present <b>one</b> solo and <b>one</b> ensemble performance. These must include at least one piece related to the core or optional areas of study.  Candidates' solo and ensemble performance programmes should <b>each last up to 5 minutes</b> (except for turntable performances, each of which should <b>not exceed 10 minutes</b> ).  Candidates' discussion of their performance is worth 5% of the total marks <b>for the qualification</b> . A visiting assessor carries out external assessment.	35%	Summer only

Content	Assessment	Weighting	Availability
<p><b>Areas of Study</b></p> <p><b>Core:</b></p> <p><b>Repeated Patterns in Music</b></p> <p><b>Optional:</b></p> <p><b>1: Musical Traditions in Ireland</b></p> <p><b>2: Incidental Music</b></p> <p><b>3: Vocal Music</b></p>	<p><b>Component 3: Listening and appraising (external assessment)</b></p> <p>There is <b>one examination</b> of aural perception, which comprises two parts.</p> <p><b>Part 1</b> is based on the core area of study. One of the questions in this part relates to the impact of music on work and leisure.</p> <p><b>Part 2</b> is based on the optional areas of study.</p> <p>Both Parts 1 and 2 include questions on familiar and unfamiliar music.</p> <p>The total listening time for <b>each</b> part of the assessment unit is <b>approximately 45 minutes</b>. Part 1 of the examination will take place in the morning and Part 2 will take place in the afternoon of the same day.</p>	35%	Summer only

See overleaf for Component 3: Listening and Appraising

### 3 Subject Content

There is **one compulsory core** area of study. There are **three optional** areas of study. Students study only **two** optional areas of study. This totals **three** areas of study for each student.

Core Area of Study (compulsory for all students)	Optional Areas of Study (students choose only two)
Repeated patterns in music	1. Musical traditions in Ireland 2. Incidental music 3. Vocal music

These areas of study provide the context in which students experience music and develop the skills of composing, performing, listening and appraising.

Students must:

- base **one** of their **compositions** on one of their three areas of study (core and two optional areas);
- base **either** their solo or ensemble **performance** piece on one of their areas of study (this does not have to be the same area of study as either composition); and
- answer questions in the **listening and appraising** test on their three areas of study (core and two optional areas).

The areas of study are wide and incorporate a range of musical styles and genres from c.1650 to the present day. We have chosen the set pieces as typical examples from the period or genre.

The following learning outcomes apply to all areas of study. Students should be able to:

- demonstrate musical understanding and skills by expressing and communicating their thoughts, ideas and feelings through:
  - making and responding to music; and
  - showing a clear awareness of audience and purpose;
- demonstrate critical thinking and skilful decision-making when combining the elements of music to create compositions and performances;
- demonstrate the use of musical elements, devices, tonalities and structures;
- use a range of appropriate resources (including music technology) to explore and experiment with different approaches to composing and performing;
- demonstrate use of resources, conventions, processes, music technology and relevant notations (including staff notation) appropriate to the areas of study; and
- demonstrate self-management by working independently and systematically, persisting with tasks, evaluating and improving own performance.

Appraisal of the areas of study should focus on:

- how music is linked to social, religious or political conditions that have evolved over the last four and a half centuries;
- how music can be used to convey feelings and emotions and/or illustrate actual people, places or events;
- how the employment status of the composer has changed from various kinds of patronage to independence, and how many composers today still depend on different types of patronage (for example, from the Arts Council, the BBC, independent record labels and so on) to survive as artists;
- how pop and/or rock and/or modern artists operate, compose, arrange their own material, set up gigs and use different types of music technology to bring their music to a wider audience;
- how the parameters of a composition are set by various criteria such as length, a particular venue, type of audience, instrumental constrictions or the availability of certain resources;
- the particular aspects of each type of music and how composers approached the challenge in each case; and
- the impact of the music industry on life, work, leisure and recreation.

### 3.1 Core Area of Study: Repeated Patterns in Music

Content	Learning Outcomes
<p><b>Pachelbel: <i>Canon in D major</i></b></p> <p><b>Beethoven: <i>Symphony No. 7 – ‘Allegretto’ (2<sup>nd</sup> movement)</i></b></p> <p><b>Holst: <i>The Planets – ‘Mars’</i></b></p> <p><b>Jenkins: <i>Requiem – ‘Dies Irae’</i></b></p>	<p>Students should develop knowledge and understanding of repeated music patterns through a study of the pieces listed.</p> <p>This study should contribute to their knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• repetitive rhythmic and melodic figures, including ground bass, drone, ostinato and pedal;</li> <li>• modern compositional uses of rhythmic, melodic and harmonic ostinati, such as 12 bar blues, riff and loop;</li> <li>• the context and historical perspective of each of the pieces;</li> <li>• expressive potential of repeated patterns to create atmosphere, provide rhythmic drive and intensity and create harmonic movement;</li> <li>• the use of devices (such as ostinato) as compositional tools to extend and develop compositions; and</li> <li>• how digital use of repeated patterns impacts on music in the 21<sup>st</sup> century.</li> </ul>

### 3.2 Optional Area of Study 1: Musical Traditions in Ireland

Content	Learning Outcomes
<p><b>The Chieftains:</b> <i>Carrickfergus and Drowsey Maggie</i></p> <p><b>De Danann:</b> <i>The Cuckoo's Nest</i> medley, <i>The Teetotlar/ St Anne's</i></p> <p><b>Millar's Hill Accordion Band:</b> <i>Steadfast &amp; True</i></p> <p><b>Ballygowan Flute Band:</b> <i>Le Reve Passe</i></p> <p><b>Ravara Pipe Band:</b> <i>Heights of Dargai/ Battle of the Somme</i></p> <p><b>Bill Whelan:</b> <i>Riverdance – 'Reel around the Sun'</i> (Corona/The Chronos Reel/Reel around the Sun), 'Riverdance'</p>	<p>Students should develop knowledge and understanding of the musical traditions in Ireland through a study of the pieces listed.</p> <p>This study should contribute to their knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• traditional Irish dance music;</li> <li>• the instrumental combinations associated with different styles and traditions (including fusion of other instruments), for example synthesizers, ethnic percussion;</li> <li>• the variety of instrumental formats incorporated in the Ulster-Scots tradition;</li> <li>• how musical traditions in Ireland have affected and been affected by other world music and the export potential of both musical traditions; and</li> <li>• the commercial implications associated with the performance and recording of music from these traditions.</li> </ul>

### 3.3 Optional Area of Study 2: Incidental Music

Content	Learning Outcomes
<p><b>Mendelssohn: <i>A Midsummer Night's Dream</i> – ‘Overture’</b></p> <p><b>Grieg: <i>Peer Gynt Suite</i> – ‘Morning Mood’, ‘In the hall of the Mountain King’</b></p> <p><b>Hans Zimmer: <i>Pirates of the Caribbean (Dead Man's Chest)</i> – ‘Davy Jones Theme’</b></p> <p><b>Ron Grainer: <i>Dr Who Theme</i> – revised title theme (2005 series)</b></p>	<p>Students should develop knowledge and understanding of incidental music and its use for stage, screen and television.</p> <p>This study should contribute to their knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• music specifically composed for film, television and plays and how the music is linked to the dramatic content of the work;</li> <li>• the development of music for film, stage and television and the commercial effect this has had on the music industry;</li> <li>• the power of music to illustrate actual people, places or events and the historical context of each of the set works; and</li> <li>• the impact of the use of electronically produced or manipulated sounds on the creation of themes.</li> </ul>

### 3.4 Optional Area of Study 3: Vocal Music

Content	Learning Outcomes
<p><b>Handel: <i>Messiah</i></b></p> <ul style="list-style-type: none"> <li>• <b>Recitative: ‘There were shepherds’, ‘And the Angel’ and ‘And suddenly’</b></li> <li>• <b>Chorus: ‘Glory to God’</b></li> <li>• <b>Aria: ‘Why do the nations?’</b></li> </ul> <p><b>Schubert: <i>Die Erlkönig (The Erl King)</i></b></p> <p><b>Stephen Schwartz: <i>Wicked</i></b></p> <ul style="list-style-type: none"> <li>• <b>Chorus: ‘One Short Day’</b></li> <li>• <b>Duet: ‘What is this feeling?’</b></li> </ul> <p><b>Snow Patrol: Final Straw ‘Run’</b></p>	<p>Students should develop knowledge and understanding of vocal music through a study of the pieces listed.</p> <p>This study should contribute to their knowledge and understanding of:</p> <ul style="list-style-type: none"> <li>• vocal music used in oratorio;</li> <li>• the German Lied and its evolution in the hands of composers like Schubert;</li> <li>• vocal music in the theatre, and the artistic and commercial significance of Broadway and West End Theatre;</li> <li>• modern vocal music styles and the emergence of urban rap; and</li> <li>• the commercial implications associated with music for live performance.</li> </ul>

## 4 Scheme of Assessment

### 4.1 Assessment opportunities

The availability of examinations and controlled assessment appears in Section 2 of this specification.

### 4.2 Assessment objectives

Candidates must demonstrate aural perception, musical skills, knowledge and understanding, and communication through a series of interrelated assessment objectives. All candidates must develop the following skills:

- performing skills: performing/realising with technical control, expression and interpretation (AO1);
- composing skills: composing, creating and developing musical ideas with technical control and coherence (AO2); and
- listening and appraising skills: analysing and evaluating music using musical terminology (AO3).

### 4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each examination component and the overall GCSE qualification:

Assessment Objective	Component Weighting			Overall Weighting
	Composing and Appraising	Performing and Appraising	Listening and Appraising	
AO1	–	30%	–	30%
AO2	30%	–	–	30%
AO3	–	5%	35%	40%
<b>Total</b>	<b>30%</b>	<b>35%</b>	<b>35%</b>	<b>100%</b>

### 4.4 Quality of written communication

Examiners assess the quality of candidates' written communication in their responses to questions or tasks requiring extended writing. In particular, candidates must:

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

We assess the quality of written communication through AO3 in the listening and appraising tests.

## 4.5 Reporting and grading

We award GCSE qualifications on an eight grade scale from A\*– G, with A\* being the highest. For candidates who fail to attain a grade G, we report their results as unclassified (U).

The grades we award match the grade descriptions published by the regulatory authorities (see Section 5).

## 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.

At each grade, candidates must demonstrate aural perception and musical skills, knowledge and understanding.

Grade	Description
<b>A</b>	<p>Candidates explore the expressive potential of musical resources and conventions used in selected genres and traditions. They perform/realise with a sense of style, have command of the resources they use and make appropriate gradations of tempo, dynamics and balance.</p> <p>They compose music that shows a coherent and imaginative development of musical ideas and consistency of style, and they explore the potential of musical structures and resources.</p> <p>They make critical judgements about their own and others' music, using an accurate and extensive musical vocabulary.</p>
<b>C</b>	<p>Candidates perform/realise music with control, making expressive use of phrase and dynamics appropriate to the style and mood of the music.</p> <p>They compose music that shows an ability to develop musical ideas and use conventions, and they explore the potential of musical structures and resources.</p> <p>They make critical judgements about their own and others' music, using a musical vocabulary.</p>
<b>F</b>	<p>Candidates perform/realise music with some fluency and control of the resources used.</p> <p>They compose music that shows some ability to organise musical ideas and use appropriate resources in response to a brief.</p> <p>They describe musical features using a simple musical vocabulary, make improvements to their own work and offer some justification of the opinions they express.</p>

## 6 Guidance on Controlled Assessment

### 6.1 Controlled assessment review

The controlled assessment in this specification conforms to the requirements of the QCA *GCSE controlled assessment regulations for Music*.

We assess the following tasks through controlled assessment:

- composing and appraising music; and
- performing and appraising music.

The appraising component of each task requires candidates to evaluate their own music and that of others.

You can find the controlled assessment requirements for the composition and performance elements of this specification below.

In this specification 40 percent of the total marks are externally assessed and 60 percent are internally assessed through controlled assessment tasks.

The weighting allocated to each of the assessment objectives (AO1, AO2 and AO3) appears in Section 4.

### 6.2 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

- composing;
- performing; and
- appraising.

In addition, elements of these skills may be assessed externally.

### 6.3 Level of control

Rules for controlled assessment in GCSE Music are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

## 6.4 Task setting for composing and appraising

The level of control for the setting of the composing and appraising element is medium. This means that each centre must design a planned programme according to the criteria below in order to address the knowledge, skills and understanding for this component:

- Candidates must compose **two** contrasting pieces of music.
- At least **one** composition must relate to either the core or one of the optional areas of study.
- Candidates must submit their compositions in the form of recorded performances (which may be live or sequenced), **and/or** scores.

For each composition, candidates must complete the evidence requirements for this component, which comprises a composition log. Candidates must maintain their compositional log, which starts when they first begin work on the compositions they will submit.

For the composition that relates to an area of study, candidates must clearly identify the relationship between the composition and the area of study in their introduction to the composition log.

The controlled assessment tasks provide opportunities for centres to contextualise the tasks to better suit their specific circumstances. This includes the availability of and access to resources.

## 6.5 Task taking for composing and appraising

The level of control for task taking is medium.

Areas of Control	Detail of Control						
<p><b>Authenticity:</b></p> <p><b>General</b></p>	<p>Candidates must complete their compositions under informal supervision.</p> <p>Some aspects of research, listening and exploration of ideas may be completed outside of the classroom and, thus, under limited supervision of the teacher, but the teacher must be able to authenticate the candidate's work.</p> <p>Teachers must also authenticate the work of each candidate for each composition by signing the official Statement of Authenticity section of the Candidate Record Sheet.</p> <p>Candidates must sign the Statement of Authenticity section of the Candidate Record Sheet to indicate that the compositions are their own work.</p> <p>Section 5.13 of the <i>GCSE, GCE and AEA Code of Practice</i>, (QCA, April 2008) states that:  <i>“A mark of zero or absent must be recorded if a candidate cannot provide confirmation of the authenticity of the work they have produced.”</i></p>						
<p><b>Composition Log</b></p>	<p>Teachers must:</p> <ul style="list-style-type: none"> <li>• use each candidate's composition log to verify the authenticity of their compositions on at least <b>three</b> occasions during the course, for example: <table style="margin-left: 20px; border: none;"> <tr> <td style="padding-right: 20px;">April</td> <td>GCSE Year 1</td> </tr> <tr> <td>October</td> <td>GCSE Year 2</td> </tr> <tr> <td>February</td> <td>GCSE Year 2;</td> </tr> </table> </li> <li>• describe the help they have given the candidate in selecting initial ideas for each composition, including any stimuli they have given as part of class-based or homework tasks;</li> <li>• indicate the extent and nature of help or advice they have given the candidate during the compositional process; and</li> <li>• give details of how they, or others (for example recording engineers), assisted the candidate's presentation of the final recordings and completed scores (if submitted).</li> </ul> <p>Although the log is not formally assessed, centres must submit each candidate's composition log and teachers must give informed comments about the candidates own work on the reverse of each Candidate Record Sheet.</p>	April	GCSE Year 1	October	GCSE Year 2	February	GCSE Year 2;
April	GCSE Year 1						
October	GCSE Year 2						
February	GCSE Year 2;						

Areas of Control	Detail of Control
<b>Feedback</b>	<p>We encourage teachers to offer feedback to candidates throughout the compositional process, including general advice on how best to approach tasks; however, candidates must reach their own judgements and conclusions.</p> <p>Teachers must make clear on the Candidate Record Sheet the amount of help and guidance they provided to each candidate. Detailed or specific advice on compositional drafts that sophisticate or enhance the candidates' work must be clearly noted on the Candidate Record Sheet.</p>
<b>Time Limit/Word Limit</b>	<p>Candidates should complete this element during the two-year course and submit at the end of April.</p> <p>Total time allotment – <b>25 hours total</b> Candidates must complete both compositions in the allotted 25 hours. The 25 hours does not include the time they spend:</p> <ul style="list-style-type: none"> <li>• researching and preparing (which they may complete under limited supervision); or</li> <li>• recording their composition.</li> </ul> <p>Appraising portion – <b>3 hours maximum</b> Candidates must complete a composition log for each composition. This log must indicate the stages in the compositional processes and the dates of each review. As a guide, it should take no longer than <b>three hours</b> of the 25 total hours to complete the logs.</p> <p>Composition portfolio portion – <b>3–6 minutes total</b> Individual compositions should be of sufficient length to allow assessment criteria to apply.</p>
<b>Format</b>	Candidates must submit their recordings on CD (as .wav files) or MiniDisc (short play or standard recording mode).
<b>Medium/Style</b>	Candidates may use acoustic or electronic media.
<b>Collaboration</b>	<p>Both the compositions and the logs are to be completed as individual exercises under informal supervision.</p> <p>We recognise that group composition is a key feature of Key Stage 3 music provision, which encourages collaboration and communication amongst musicians. However, we do not accept group compositions for assessment.</p>

Areas of Control	Detail of Control
<b>Use of ICT</b>	<p>We encourage candidates to use amplified instruments, effects, electronic instruments (for example samplers, decks, MIDI workstations) and technological procedures integral to the compositional process and/or style and/or idiom (for example mixing, sequencing, sound synthesis) where appropriate.</p> <p>Candidates should use ICT in this element to show control of their own musical creativity and demonstrate their control of the technology.</p> <p>The use of technology to produce and print scores is not assessed.</p> <p>The recording quality is not assessed unless the compositional brief dictates that recording and mixing procedures are an integral part of the outcome and intention.</p>
<b>Resources</b>	Candidates' access to resources is determined by those available to the centre.

## 6.6 Task marking for composing and appraising

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using mark schemes that we provide. You can find our moderation guidelines here in Section 6.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism or any other incident in which candidate malpractice is suspected, please refer to the Joint Council for Qualifications' *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the JCQ website at [www.jcq.org.uk](http://www.jcq.org.uk)

The composition tasks are controlled and centre-assessed. We carry out moderation by inspection.

Each candidate composition is marked by the centre using our success criteria.

Teachers mark each composition out of 60.

**For the success criteria and marking criteria for the composing and appraising element, see Appendix 1.**

## 6.7 Task setting for performing and appraising

The level of control for the setting of the performing and appraising element is medium. This means that each centre must design a planned programme according to the criteria below in order to address the knowledge, skills and understanding for this component.

Candidates must complete **two** performances. They must:

- perform as an accompanied or unaccompanied soloist (this may include sequenced performance and realisation, for example Turntablism); and
- perform an independent part as a member of an ensemble (the candidate's part should be independent enough to ensure the assessor can validly judge their ensemble skills).

They must also respond appropriately to questions from the visiting assessor on points arising from either their solo or ensemble performance and its relationship with the selected area of study.

**One of the performance pieces must relate to an area of study.**

The controlled assessment tasks provide opportunities for centres to contextualise the tasks to better suit their specific circumstances. This includes the availability of and access to resources.

## 6.8 Task taking for performing and appraising

The level of control for task taking is medium.

Areas of Control	Detail of Control
<b>Authenticity</b>	<p>Candidates should be informally supervised at regular intervals throughout the course when preparing their performances.</p> <p>Teachers must ensure that they supervise candidates who use realisations for performance. Supervision should take place at regular intervals throughout the process of creating their realisation.</p> <p>Details of the materials and/or programmes and/or software used to prepare their realisation must be included on the Candidate Record Sheet.</p> <p>Teachers must ensure that materials presented for assessment in realisations are the candidate's own unique arrangements.</p> <p>The teacher and candidate must sign and authenticate the Candidate Record Sheet for realisation performances.</p>
<b>Feedback</b>	<p>The teacher should give appropriate advice on the candidate's selection of repertoire.</p> <p>Teachers must make clear on the Candidate Record Sheet the amount of help and guidance they provided to each candidate.</p>
<b>Time Limit/Word Limit</b>	<p>Preparation – <b>25 hours total</b> We acknowledge that candidates may have prepared other music for performances prior to commencing their study of this GCSE course and use of this music is permitted.</p> <p>Solo Performance – <b>5 minutes maximum</b> Ensemble Performance – <b>5 minutes maximum</b></p> <p>Solo DJing/Turntablism – <b>10 minutes maximum</b> Ensemble DJing/Turntablism – <b>10 minutes maximum</b></p> <p>Although there is no minimum time requirement for performances, each performance should be long enough to enable the visiting assessor to make a valid judgement in relation to the criteria.</p>

<b>Areas of Control</b>	<b>Detail of Control</b>
<b>Media</b>	We accept all styles and performance media. Candidates who wish to perform using music technology resources (including pre-recorded backing tracks, sequencers, samplers, decks and MIDI devices) are free to do so.
<b>Level of Demand</b>	Each performance should be at least as technically demanding as accredited graded music examination boards for conventional instruments (see Appendix 2). They should satisfy the assessment criteria for electronic media.
<b>Participants</b>	We do not require all members of the ensemble to be entered for assessment.
<b>Collaboration</b>	The work of each candidate may be informed by working with others (for example in an ensemble), but only the work presented by the individual candidate is assessed.
<b>Resources</b>	Centres should provide candidates with a performance space that is suited to their needs and that is free from interruptions.

## 6.9 Task marking for performing and appraising

Our visiting assessors assess the performing component. The Chief Examiner supervises these assessments. You can find our moderation guidelines here in Section 6.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism or any other incident in which candidate malpractice is suspected, please refer to the Joint Council for Qualifications' *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the JCQ website at [www.jcq.org.uk](http://www.jcq.org.uk)

Solo performances are marked out of 60, ensemble performances are marked out of 60 and the discussion element (relating to either the solo or the ensemble performance) is marked out of 20.

For their discussion, candidates should present the visiting assessor with an outline of their solo and ensemble performance. If they have chosen to perform their original composition, they should also present a copy of the composition log.

In their discussion with the visiting assessor, candidates answer questions about their performance relating to:

- the preparation undertaken;
- the learning processes involved;
- aspects of the performances, including any health and safety issues (for example posture and breathing); and
- its relationship to the chosen area of study, where relevant.

The discussion lasts up to **5 minutes**.

**For the success criteria and marking criteria for the performing and appraising element, see Appendices 2 and 3.**

## 6.10 Assessment conditions

The table below summarises the controlled assessment conditions:

Assessment Objective	Task Assessed	% Marks Awarded	Process of Assessment
AO1	Solo performance	15%	Visiting assessor
	Ensemble performance	15%	Visiting assessor
AO2	Composition	30%	Internally assessed, externally moderated

## 6.11 Marking and internal standardisation

Centres record assessments of candidates' compositions using the Candidate Record Sheet, which we provide. The individual assessment criteria are outlined in Section 4. You can find guidance material for this in Appendix 1.

Candidates and centres must submit compositions, Candidate Record Sheets, composition logs and TAC 1 forms to us by May 1 in the final year of the course. We will notify centres of this date in advance.

We issue instructions to centres on our procedures for submitting candidate portfolios for moderation. These include the number of samples and which candidates' work we require for moderation.

Centres with more than one teaching group must carry out internal standardisation of the controlled assessment tasks before submitting them to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments.

## 6.12 Moderation

Compositions are moderated by a member of our moderation team. The Principal and Assistant Principal Moderators supervise the team to ensure that the standards are consistent, as outlined by the Qualifications and Curriculum Authority (QCA) in the *GCSE, GCE, AEA Code of Practice*, April 2008.

We inform centres of the outcomes of the moderation process at the end of the examination period using a TAC 6 form. This includes comments from the moderation team.

If you have any queries about the moderation process, please contact the officer with subject responsibility (see Section 7 for contact details).

We may adjust a centre's marking. This is to bring the assessment of the candidates' work into line with our agreed standards.

## 6.13 Reusing marks

We allow candidates to carry forward marks from moderated controlled assessments until we withdraw the specification.

**See Appendix 4 for a glossary of terms for controlled assessment.**

## 7 Guidance on External Assessment

### 7.1 Overview of listening and appraising

We carry out assessment of the listening and appraising element through an examination paper, which lasts approximately **90 minutes**. The examination comprises questions requiring a combination of factual short answers, comparison and/or contrast type questions and recognition of pitch and/or completion and/or recognition of rhythm outlines. Candidates should also expect to read and interpret short, single stave scores in standard musical notation, express and justify opinions, and engage in extended writing. The examination is divided into **two** parts.

**Part 1** has up to **six questions** and lasts **approximately 45 minutes**. At least two of the questions are based on the candidate's knowledge of core set works. Two questions are based on unfamiliar music linked to the core area of study. One question is linked to the impact of the music industry on work and leisure.

In **Part 2**, candidates must answer **six questions** (three questions on each of their chosen optional areas of study). This part lasts **approximately 45 minutes**. For each optional area of study, one question is based on unfamiliar music.

Candidates take this assessment in one examination session, with a 30 minute break between Parts 1 and 2.

Candidates complete both parts by listening to audio extracts of familiar and unfamiliar music. We provide centres with CDs for each part, which they use on the date of the examination and play according to guidelines we issue.

## 8 Links

### 8.1 Support

We provide the following resources to support this specification:

- our website;
- a subject microsite within our website; and
- specimen papers and mark schemes.

Some support material from the previous specification may also remain useful.

We intend to expand our range of support to include the following:

- past papers;
- mark schemes;
- guidance on set works from the areas of study;
- Chief Examiner's reports;
- Principal Moderator's reports;
- guidance on progression from Key Stage 3;
- schemes of work;
- centre support visits;
- support days for teachers;
- agreement trials;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates;
- a resource list; and
- exemplification of standards.

You can find our Annual Support Programme of events and materials for GCSE Music on our website at [www.ccea.org.uk](http://www.ccea.org.uk)

### 8.2 Curriculum objectives

This specification addresses and builds upon the broad curriculum objectives for Northern Ireland. In particular, it enables students to:

- develop as individuals, by:
  - giving them the opportunity to create personal meaning through composing, performing and listening activities;
  - enabling them to express their own feelings through music;
  - helping them build an appreciation of the diverse musical styles that exist; and
  - encouraging them to explore and experiment creatively in a variety of situations;
- become contributors to society, by:
  - developing the skills that are central to their understanding of and response to music;
  - developing their awareness of how music influences behaviour;
  - developing their understanding of music from different periods, styles and cultural traditions that are different from their own; and
  - developing their understanding of the power of music in evoking mood and atmosphere; and

- become contributors to the economy and environment, by:
  - developing their ability to be discriminating consumers of music as a result of their own experiences in making and responding to music; and
  - developing their awareness and understanding of the skills required to be successful in the music industry (and how these skills and qualities are transferable to the world of work).

It also allows students to develop their knowledge, skills and awareness in the following areas:

### **Spiritual, moral, ethical, social and cultural issues**

The fundamental nature of music is its ability to evoke a personal response through a person's active involvement as composer, performer or audience. The creative process of fashioning the raw materials of sound allows the student to realise their creative intentions and reflects a wide range of cultures and traditions across time and place.

Students:

- become aware of the creation, performance and use of music to uplift the human spirit;
- appreciate how their own and other people's responses to music can be influenced by the context in which it is received;
- develop sensitivity to how thoughts, feelings and actions can be manipulated through the pre-planned and conscious use of music to affect a particular outcome;
- develop mutual understanding by listening to compositions and performances of others and discussing content and effect in the music;
- contribute to society by exploring issues of ethical awareness and evaluating their own response to dilemmas existing in the music industry, for example copyright, plagiarism, downloading from the internet; and
- demonstrate a willingness to respond positively to criticism during music-making activities and to challenge their own and others' preconceived ideas about different types and styles of music.

### **Information and communications technology (ICT)**

Students can make use of ICT across all areas of musical activity in this specification. In doing so, they:

- develop knowledge, understanding and skills related to the use of ICT in present day music making (for example through the use of sequencing, sampling, multi-tracking, Turntablism and Musical Instrument Digital Interface (MIDI) technology as techniques used when composing, performing, recording, editing and notating music); and
- become aware of the expanding access to music and musical resources that the internet provides.

### **Citizenship and Learning for Life and Work**

This specification provides opportunities for students to:

- explore music's ability to evoke mood and atmosphere and to influence behaviour;
- create and perform music that reflects social comment and discuss the expressive impact of music that celebrates human achievement at a personal or community level;
- become aware of employment opportunities in the music industry;
- become discriminating consumers of music through making and responding to music; and
- discuss the processes involved in producing group compositions and performances and highlight the skills needed to work effectively as part of a group.

### **A European dimension**

Through this specification, students can develop awareness of the opportunities and challenges that membership of the European Union presents and the developments arising from the increased membership of former Eastern Block countries. As well as developing as contributors to society, our specification also aims to extend their knowledge and understanding of the music industry as a transnational and global phenomenon, infusing many different genres and styles indigenous to individual countries. Important European facets of our specification include:

- music as a vehicle for highlighting human rights issues;
- music copyright; and
- the business implications of the promotion of music in an expanded European market economy.

### **Health and safety considerations**

In this specification, key elements of health and safety legislation are implicit. These include:

- the use, maintenance and storage of music technology equipment, whether in the classroom, performance arena, recording studio or in the open air;
- health in relation to instrumental performance, for example posture and strain as part of their study of instrumental performance technique; and
- the health implications associated with:
  - excess amplification of music;
  - sound pollution; and
  - decreased auditory awareness when wearing headphones.

For further guidance on how this specification enables progression from the Northern Ireland Curriculum at Key Stage 3, go to our subject microsite, which you can access at [www.ccea.org.uk](http://www.ccea.org.uk)

### 8.3 Key Skills

All units of this specification provide opportunities for the development of the following nationally recognised Key Skills at Levels 1 and 2:

- Communication
- Information Technology
- Improving Own Learning and Performance
- Problem-Solving
- Working with Others.

Details of the current standards and guidance for each of these skills can be found on the QCA website at [www.qca.org.uk](http://www.qca.org.uk)

### 8.4 Examination entries

Entry codes for this subject and details on how to make entries are available on our Examinations Administration Handbook microsite, which you can access at [www.ccea.org.uk](http://www.ccea.org.uk)

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

### 8.5 Equality and inclusion

We have considered the requirements of equalities legislation in developing this specification.

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

The revised GCSE and qualification criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any students with disabilities. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability and equality groups and with people with disabilities.

During the development process, we carried out an equality impact assessment. This was to ensure that we identified any additional potential barriers to equality and inclusion. Where appropriate, we have given consideration to measures to support access and mitigate against barriers.

Reasonable adjustments are made for students with disabilities in order to reduce barriers to access assessments. For this reason, very few students will have a complete barrier to any part of the assessment. However, students with hearing impairments may be restricted in the listening and appraising component. They may show aural perception by interpretation of a music score rather than actually listening to the music. However, they would not be able to assess performance of the music.

We have broadened performing so that it is now performing and/or realising. This means that students with a physical impairment may prepare a performance using computer-generated sounds. Some learners with disabilities may find aspects of physical manipulation difficult even if using computer-generated sounds, as this method still requires a degree of manipulation.

We assess these skills because:

- all assessment objectives must be met, as GCSE Music is a holistic qualification that must assess all three skills;
- assessment of musical performance is intrinsic to the subject; and
- removal of a competence may penalise students for whom that competence is a strength.

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 Special Consideration: Regulations and Guidance Relating to Candidates Who Are Eligible for Adjustments in Examinations.***

## 8.6 Contact details

The following list provides contact details for relevant staff members and departments:

- Support Officer: Nola McLarnon  
(telephone: (028) 9026 1200, extension 2235, email: [nmclarnon@ccea.org.uk](mailto:nmclarnon@ccea.org.uk))
- Officer with Subject Responsibility: Roger Trigg  
(telephone: (028) 9026 1200, email: [rtrigg@ccea.org.uk](mailto:rtrigg@ccea.org.uk))
- Examination Entries, Results and Certification  
(telephone: (028) 9026 1262, email: [entriesandresults@ccea.org.uk](mailto:entriesandresults@ccea.org.uk))
- Examiner Recruitment  
(telephone: (028) 9026 1243, email: [appointments@ccea.org.uk](mailto:appointments@ccea.org.uk))
- Distribution (past papers and support materials)  
(telephone: (028) 9026 1242, email: [cceadistribution@ccea.org.uk](mailto:cceadistribution@ccea.org.uk))
- Support Events Administration  
(telephone: (028) 9026 1401, email: [events@ccea.org.uk](mailto:events@ccea.org.uk))
- Information Section (including Freedom of Information requests)  
(telephone: (028) 9026 1200, email: [info@ccea.org.uk](mailto:info@ccea.org.uk))
- Business Assurance (appeals)  
(telephone: (028) 9026 1244, email: [appealsmanager@ccea.org.uk](mailto:appealsmanager@ccea.org.uk)).

## Appendix 1

### Composition Success Criteria

For compositions where technology **is not** an essential component, the criteria are as follows (**each criterion is worth 10 marks, then doubled**):

- Creation and/or organisation and development of musical ideas;
- understanding, control and use of resources, and textural and/or timbral contrast or interest; and
- appropriateness and consistency of harmonic language.

For compositions where technology **is** an essential component, the criteria are as follows (**each criterion is worth 15 marks**):

- creation and/or organisation and development of musical ideas;
- understanding, control and use of resources, and textural and/or timbral contrast or interest;
- appropriateness and consistency of harmonic language; and
- use of sequencing and recording techniques.

See the following tables throughout this appendix for details on the mark bands that apply to each criterion.

**Appendix 1: Composition Assessment Criteria**

**Compositions where technology is not a core component [Total mark available is 60 (30 x 2)]**

**(i) Creation/Organisation and development of musical ideas (10 marks)**

0 marks	1–2 marks	3–5 marks	6–8 marks	9–10 marks
No work worthy of credit	There will be some success in the creation of musical ideas which remain undeveloped.	The composition will demonstrate some ability to develop ideas in accordance with the chosen brief. There will be a satisfactory balance of phrases and sections. At the top end of the range, there will be some sense of structure and satisfactory organisation of ideas. At the lower end, there will be a lack of structural coherence resulting from the imbalance and disorganisation of musical elements which contribute to its overall form.	The overall impression will be of a competent realization of the candidate’s chosen brief. At the top end, there will be a good sense of form and structure through appropriate creation, organisation and development of musical idea. The composition will have a clear sense of purpose and there will be an appropriate balance between maintaining unity and achieving variety.	The composition will have a sense of wholeness and coherence with appropriate and imaginative manipulation and development of ideas. There will be a sense of personalized style and commitment to the task.

**(ii) Understanding, control and use of resources and textural/timbral contrast or interest (10 marks)**

0 marks	1–2 marks	3–5 marks	6–8 marks	9–10 marks
No work worthy of credit	The composition will demonstrate limited ability to write appropriately for the chosen instruments/voices.	The composition will demonstrate some ability to create satisfactory vocal/instrumental parts.	There is an attempt to explore the timbral and textural potential of the chosen resources.	The composition will demonstrate an ability to create fluent instrumental/vocal parts with some evidence of imagination in the use of texture and timbre.

**(iii) Appropriateness and consistency of harmonic language (10 marks)**

0 marks	1–2 marks	3–5 marks	6–8 marks	9–10 marks
No work worthy of credit	Very limited harmonic understanding evident.	Evidence of some understanding of primary chords.	Composition displays an understanding of harmonic, pulse and basic chord progression including cadences.	Displays good understanding and use of chord progressions, including primary and secondary chords with some attempts to colour basic with added notes.

**Compositions where technology is a core component**

**(i) Creation/Organisation and development of musical ideas (15 marks) [Total mark available is 60]**

0 marks	1–3 marks	4–7 marks	8–11 marks	12–15 marks
No work worthy of credit	There will be some success in the creation of musical ideas which remain undeveloped.	The composition will demonstrate some ability to develop ideas in accordance with the chosen brief. There will be a satisfactory balance of phrases and sections. At the top end of the range, there will be some sense of structure and satisfactory organisation of ideas. At the lower end, there will be a lack of structural coherence resulting from the imbalance and disorganisation of musical elements which contribute to its overall form.	The overall impression will be of a competent realization of the candidate’s chosen brief. At the top end, there will be a good sense of form and structure through appropriate creation, organisation and development of musical idea. The composition will have a clear sense of purpose and there will be an appropriate balance between maintaining unity and achieving variety.	The composition will have a sense of wholeness and coherence with appropriate and imaginative manipulation and development of ideas. There will be a sense of personalized style and commitment to the task.

**(ii) Understanding, control and use of resources and textural/timbral contrast or interest (15 marks)**

0 marks	1–3 marks	4–7 marks	8–11 marks	12–15 marks
No work worthy of credit	The composition will demonstrate limited ability to write appropriately for the chosen instruments/voices.	The composition will demonstrate some ability to create satisfactory vocal/instrumental parts.	There is an attempt to explore the timbral and textural potential of the chosen resources.	The composition will demonstrate an ability to create fluent instrumental/vocal parts with some evidence of imagination in the use of texture and timbre.

**(iii) Appropriateness and consistency of harmonic language (15 marks)**

0 marks	1–3 marks	4–7 marks	8–11 marks	12–15 marks
No work worthy of credit	Very limited harmonic understanding evident.	Evidence of some understanding of primary chords.	Composition displays an understanding of harmonic, pulse and basic chord progression including cadences.	Displays good understanding and use of chord progressions, including primary and secondary chords with some attempts to colour basic chords with added notes.

**(iv) Use of sequencing and recording techniques (15 marks)**

0 marks	1–3 marks	4–7 marks	8–11 marks	12–15 marks
No work worthy of credit	Individual tracks exhibit little interest and/or are lacking in technical expertise.  Some tracks may be inaudible or unbalanced.	Individual tracks show satisfactory attempts at manipulation, for example, input/output levels.  There is an attempt to balance tracks in the final mix.	Individual tracks show sense of purpose and are largely successful. Tracks demonstrate, for example, use of panning (stereo placement) and the EQ (treble and bass).  There is an attempt to explore mixing and mastering techniques in the final mix.	Individual tracks show flair and style, <b>are</b> appropriately creative and have employed a variety of analogue and/or digital effects.  The recording displays confident use of mixing and mastering techniques.

## Appendix 2

### Performance Success Criteria

This section describes the basis for the assessment of the performance component by our visiting assessors.

It provides teachers with information which may help them to:

- determine students' performance levels; and
- guide their students towards appropriate choices of music for their performance programmes.

#### Solo performance (60 marks)

Students' solo performances are marked out of **60**. The marks are allocated according to the four criteria below.

Criteria (i) and (iv) relate to the **technical demands** of the chosen music. Criteria (ii) and (iii) relate to the student's **response to the expressive characteristics** of the chosen music.

- |       |  |                 |
|-------|--|-----------------|
| (i)   | Technical control of the instrument or voice           | <b>18 marks</b> |
| (ii)  | Expressive interpretation of the music in relation to: |                 |
|       | – tempo and dynamics (12 marks)                        |                 |
|       | – phrasing and quality of tone (9 marks)               | <b>21 marks</b> |
| (iii) | Sense of style and communication                       | <b>15 marks</b> |
| (iv)  | Level of demand  | <b>6 marks</b>  |

#### (i) Technical control of the instrument or voice (18 marks)

0 marks	1–6 marks	7–13 marks	14–18 marks
No work worthy of credit	Accuracy in controlling: <ul style="list-style-type: none"> <li>• a restricted pitch range, for example a fifth to an octave</li> <li>• simple rhythms and melodic passages, for example mostly minims, crotchets and quavers and mostly conjunct movement</li> <li>• basic articulation requirements, for example slurring.</li> </ul>	Accuracy in controlling: <ul style="list-style-type: none"> <li>• a more extended pitch range, for example an octave to a tenth</li> <li>• more difficult rhythms and/or melodic passages, for example dotted crotchets, quavers and semiquavers, or disjunct movements</li> <li>• more refined articulation, for example staccato and/or legato.</li> </ul>	Accuracy in controlling: <ul style="list-style-type: none"> <li>• a range of approximately a tenth to two octaves or pitching more difficult intervals</li> <li>• rhythmic variety and/or melodic passage work, for example mixed note values, some syncopation or semiquaver passages</li> <li>• more difficult articulation, for example some ornamentation or chromaticism.</li> </ul>

**(ii) Expressive interpretation of the music in relation to:**

– tempo and dynamics (12 marks)

0 marks	1–4 marks	5–8 marks	9–12 marks
No work worthy of credit	Limited ability to select or maintain a tempo which reflects the composer’s direction or is appropriate for the style or genre  Some success in interpreting the basic dynamic requirements of the music	The correct tempo is chosen and mostly maintained in line with the composer’s direction, or the chosen tempo is maintained but does not quite reflect the requirement (for example a little too fast or too slow)  Mostly appropriate selection or interpretation of a dynamic range which is consistent with the mood of the music	A correct or appropriate tempo is chosen and maintained in line with the requirements of the music  Selection or interpretation of a dynamic range and gradations which effectively colour the music

– phrasing and quality of tone (9 marks)

0 marks	1–2 marks	3–6 marks	7–9 marks
No work worthy of credit	Some ability to convey musical meaning through a basic sense of phrasing  Tone quality is mostly acceptable, but there may be some inconsistency	Musical meaning is conveyed through an adequate sense of phrasing  Acceptable quality and consistency of tone to realise expressive content	Musical meaning is realised through a well-developed sense of phrasing  Sufficient variety of tone to explore, interpret and realise the expressive potential of the music

**(iii) Sense of style and communication (15 marks)**

0 marks	1–5 marks	6–10 marks	11–15 marks
No work worthy of credit	Limited understanding of the stylistic features of the music  Limited awareness of the communicative dimension in performance	Some ability to select and maintain a style which is consistent with the music  Some sense of commitment and ability to relate to the listener	An understanding of stylistic convention and nuance in the music  A strong sense of purpose and ability to convey a personal response consistent with the composer's intentions, style or brief

**(iv) Level of demand (6 marks)**

0 marks	1–2 marks	3–4 marks	5–6 marks
Music equivalent to or less than pieces graded at 1 by the accredited graded music examination boards.  This would be regarded as the minimum requirement for this component.	Music equivalent to pieces graded at 2 by the examining boards  The music: <ul style="list-style-type: none"> <li>places modest demands on the performer</li> <li>is in easy keys</li> </ul> <ul style="list-style-type: none"> <li>is of short duration, with a small range, simple rhythmic and/or melodic patterns and a moderate tempo marking.</li> </ul>	Music equivalent to pieces graded at 3 by the examining boards  The music: <ul style="list-style-type: none"> <li>makes moderate demands on the performer</li> <li>is in more complex keys, with increased technical challenges in the command of the instrument and/or voice and the range of performance techniques required for a longer piece</li> <li>includes, amongst other things, greater rhythmic complexity and/or melodic patterns over an extended pitch range.</li> </ul>	Music equivalent to pieces graded at 4 or 4+ by the examining boards  The music: <ul style="list-style-type: none"> <li>is of a greater length</li> <li>requires a higher degree of technical expertise to accommodate more advanced tempi, keys, intricacy of rhythms and complexity of chords or textures</li> <li>requires increased command of the instrument and/or voice and a variety of performance techniques over a wide pitch range.</li> </ul>

## Ensemble Performance (60 marks)

Students' ensemble performances are marked out of 60. The marks are allocated according to the three criteria below.

Criterion (i) relates to the **technical demands** of the chosen music. Criteria (ii) and (iii) relate to the student's **response to the expressive characteristics** of the chosen music and to other members of the group.

- (i) Control of the technical demands of the ensemble piece **21 marks**  
 (ii) Sense of ensemble in relation to:  
     – balance between parts (12 marks)  
     – pitch/intonation and phrasing (12 marks) **24 marks**  
 (iii) Response to other members of the ensemble **15 marks**

### (i) Control of the technical demands of the ensemble piece (21 marks)

The student is likely to demonstrate control by participating in a performance of ensemble music which includes some, but not necessarily all, of the features identified within each mark range.

0 marks	1–7 marks	8–14 marks	15–21 marks
No work worthy of credit	Accurate contribution to: <ul style="list-style-type: none"> <li>• a moderato tempo</li> <li>• simple rhythms and melodic passages, for example mostly minims, crotchets and quavers and mostly conjunct movement</li> <li>• mutually supportive parts and straightforward entries</li> <li>• simple, straightforward articulation requirements, for example slurring.</li> </ul>	Accurate contribution to: <ul style="list-style-type: none"> <li>• faster/slower tempo</li> <li>• more difficult rhythms and/or melodic passages, for example dotted crotchets, quavers and semiquavers or disjunct movement</li> <li>• parts which have some independence and/or some difficult entries</li> <li>• more difficult or independent articulation requirements, for example staccato and/or legato playing.</li> </ul>	Accurate contribution to: <ul style="list-style-type: none"> <li>• fast/slow/contrasting tempi and/or ensemble gradations of tempo</li> <li>• more complex rhythmic and/or melodic passage work, mixed note values with syncopation or semiquaver passages</li> <li>• parts which are mostly independent and/or entries which are more difficult</li> <li>• more complex articulation requirements, for example ensemble passage work at a fast/slow tempo.</li> </ul>

**(ii) Sense of ensemble in relation to:**– **balance between parts (12 marks)**

0 marks	1–4 marks	5–8 marks	9–12 marks
No work worthy of credit	Simple, mutually supportive dynamic requirements met, but a limited sense of the need for dynamic balance between parts	Some success in achieving dynamic balance and in demonstrating awareness of the ensemble texture by meeting more difficult or independent dynamic requirements	Good dynamic balance between (and a well-developed sense of) the ensemble texture and the student's role within it, contributing sensitively to more complex dynamic requirements such as ensemble dynamics gradations or nuance

– **pitch/intonation and phrasing (12 marks)**

0 marks	1–4 marks	5–8 marks	9–12 marks
No work worthy of credit.	Mostly accurate pitch but there may be problems with intonation and a limited sense of phrasing in student's own part.	Accurate pitch and/or intonation (perhaps a few minor slips) and a sense of phrasing in student's own part	Accurate pitch and/or intonation throughout the piece and a well-developed sense of phrasing in student's own part.
	There may be limited awareness of how the student's part relates to the piece as a whole	Some understanding of how the student's part relates to the piece as a whole	A good understanding of how the student's part relates to the piece as a whole

**(iii) Response to other members of the ensemble (15 marks)**

0 marks	1–5 marks	6–10 marks	11–15 marks
No work worthy of credit	Some awareness of what is happening in other parts, but limited ability to make adjustments during the performance or to take the initiative during performance	Perception of what is happening in other parts, and some attempt to make appropriate adjustments during performance	Sensitivity to what is happening in other parts, and a prompt response to adjustments needed during performance
		Some ability to take the lead and support other parts as necessary	Confidence and ability to take the lead and support other parts as necessary

**Discussion with visiting assessor (20 marks)**

For their discussion, candidates should present the visiting assessor with an outline of their solo and ensemble performance.

Candidates' discussion element is marked out of 20. The marks are allocated according to the criteria below. Candidates discuss either their solo or their ensemble performance.

<b>0 marks</b>	<b>1–7 marks</b>	<b>8–14 marks</b>	<b>15–20 marks</b>
No work worthy of credit	Ability to comment on simple and straightforward features of the music and its performance and to identify a superficial relationship with the related Area(s) of Study  Limited appreciation of the decision processes undertaken in the choice of music or an appraisal of the rehearsal process	Ability to comment on the music and some related aspects of performance, and to relate them appropriately to the relevant Area(s) of Study  An appreciation of the decision process involved in selection of the programme and an attempt to evaluate the rehearsal process and the actual performance	Ability to comment perceptively on the music and related aspects of performance and to relate them, in some detail, to the relevant Area(s) of Study  A confident appraisal of the rehearsal process and final performance

## Appendix 3

### Success Criteria for Non-Orchestral Instruments

Teachers may use the following guidance to supplement the information given for the performing component in Appendix 2 for those students who play non-orchestral instruments.

#### Irish traditional instruments (which may include the harp)

Level 1	Level 2	Level 3
A range of pieces such as ballads and/or marches	A more varied programme, including jigs and reels	Slow airs and more difficult jigs and reels
Simple ornamentation, such as grace-notes and cuts	More complex ornamentation, such as simple turns, slides and double grace-notes	A wide range of appropriate ornamentation, such as rolls, cranns and triplet grace-notes

#### Drum-kit

Level 1	Level 2	Level 3
Ability to maintain a steady bass beat and superimpose complementary rhythms on two other pieces of the kit	Ability to co-ordinate three limbs to produce a range of complementary rhythms and timbres	Independent use of hands and feet, and the ability to move fluently between all pieces of the kit to create a wide range of complementary rhythms, timbres and textures

#### Electric keyboard

Level 1	Level 2	Level 3
Limited manipulative control, for example right hand playing within a sixth, accompanied by spaced out single finger chords in the left hand	More extended right hand positions accompanied by a wider range of single finger chords in the left hand	Fluent use of the right hand with competent left hand use of a harmonic range which includes some more complex chords
	The ability to synchronise melody and accompaniment with more frequent chord changes	Competent use of the facilities available on the keyboard, for example changing voices and accompaniment patterns during performance

**Scottish bagpipe**

Level 1	Level 2	Level 3
A range of pieces such as simple tunes and/or marches	A more varied programme including slow airs, reels and strathspeys	A varied programme including more complex slow airs, reels, strathspeys and/or piobaireachd
Some ability to tune drones	Some ability to focus on the quality of tone by reasonably accurate tuning of drones and handling of reeds	Ability to focus on the quality of tone by tuning drones, understanding the function of the bridle and setting the chanter reed
Some ability to co-ordinate breath, fingers and arm pressure	Competent control of breath, fingers and arm pressure to ensure appropriate phrasing	Fluent breath, finger and arm co-ordination to match technical requirements
Limited evenness of tone and simple tonguing to produce slurred and separate notes	Tonal balance between open and pinched notes, and competent tonguing to produce staccato and short legato phrases	Good tone with clear tonguing and ability to sustain more extended legato phrases

**Accordion (treble and bass keyboards, free bass keyboard, piano or button key)**

Level 1	Level 2	Level 3
Ability to co-ordinate hands	Some ability to use registers and the use of reeds to control pitch and tone (not appropriate for all instruments or pieces)	Competent use of registers to vary pitch, octaves and/or tone production when appropriate
Use of fundamental and major chord rows (Stradella Bass systems)	A wider range of pitch and correct finger control (Free Bass instruments); more extended use of chord rows, for example counter-bass, minor and 7th chord rows (Stradella Bass systems)	Control of registers to vary pitch and/or octaves over a wider range (Free Bass instruments); ability to use the full range of chords (Stradella Bass systems)
Bellow technique to produce adequate articulation of sound, simple phrasing and a restricted dynamic range	Bellows technique to produce more precise tone, some varied articulation and a wider dynamic range, for example <i>p – f</i>	Bellows technique to produce quality tone, varied articulation, sustained phrasing and a wider dynamic range

**Guitar**

Level 1	Level 2	Level 3
Limited manipulative control, for example open strings, simple chords	More extended right hand positions to produce a wider range of chords and/or some ability to co-ordinate melodic patterns with appropriate accompaniment	Fluent use of the left hand to produce more complex chords, for example augmented and diminished, and/or the ability to co-ordinate more complex melodic and accompaniment patterns
Limited control of volume and effects devices on electric and/or amplified instruments	Some use of volume and effects controls on electric and/or amplified instruments	Competent use of volume and effects controls on electric and/or amplified instruments
Simple strumming techniques	Accompaniment techniques such as finger-picking	Competent use of a range of right hand techniques

**Turntablism**

Level 1	Level 2	Level 3
Fluid movement between two turntables and ability to 'drop mix'	More skilled mixing of two records, for example 'beat matching'	Fluent mixing of two records with different tempi, for example 'beat mixing'
A smooth match of the volume levels of each record	A smooth match of the phrasing of the music on each record	A greater degree of personal interpretation through 'scratching' or 'backspinning', thus improvising some additional rhythms

## Appendix 4

### Glossary of Terms for Controlled Assessment Regulations

Term	Definition
<b>Component</b>	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding body records the marks</p> <p>May contain one or more tasks</p>
<b>Controlled assessment</b>	<p>A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking, and task marking</p>
<b>External assessment</b>	<p>A form of independent assessment in which question papers, assignments and tasks are set by the awarding body, taken under specified conditions (including detailed supervision and duration) and marked by the awarding body</p>
<b>Formal supervision (High level of control)</b>	<p>The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.</p>
<b>Informal supervision (Medium level of control)</b>	<p>Questions/tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work.</p> <p>Supervision is confined to:</p> <ul style="list-style-type: none"> <li>• ensuring that the contributions of individual candidates are recorded accurately; and</li> <li>• ensuring that plagiarism does not take place.</li> </ul> <p>The supervisor may provide limited guidance to candidates.</p>
<b>Limited supervision (Low level of control)</b>	<p>Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.</p>

Term	Definition
<b>Mark scheme</b>	<p>A scheme detailing how credit is to be awarded in relation to a particular unit, component or task</p> <p>Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts</p> <p>May also include information about unacceptable answers</p>
<b>Task</b>	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
<b>Task marking</b>	<p>Specifies the way in which credit is awarded for candidates' outcomes</p> <p>Involves the use of mark schemes and/or marking criteria produced by the awarding body</p>
<b>Task setting</b>	<p>The specification of the assessment requirements</p> <p>Tasks may be set by awarding bodies and/or teachers, as defined by subject-specific regulations.</p> <p>Teacher-set tasks must be developed in line with awarding body specified requirements.</p>
<b>Task taking</b>	<p>The conditions for candidate support and supervision, and the authentication of candidates' work</p> <p>Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.</p>
<b>Unit</b>	<p>The smallest part of a qualification that is formally reported and can be separately certificated</p> <p>May comprise separately assessed components</p>

**Summary of Changes since First Issue**

(all document changes are marked in red)

<b>Revision History Number</b>	<b>Date of Change</b>	<b>Page Number</b>	<b>Change Made</b>
Version 1	N/A	N/A	First issue
Version 2	19 May 2009	8	Change of music piece title
Version 3	2 July 2009	9	Amendment to Artist Name spelling
Version 3	2 July 2009	10	Amendment to song title
Version 3	2 July 2009	11	Change of song title
Version 3	2 July 2009	11	Change of song title
Version 4	26 April 2010	6	Change to number of minutes
Version 5	31 January 2011	6	Deletions and additions to <b>Assessment</b> column
Version 5	31 January 2011	25	Amendments to first and second paragraph
Version 5	31 January 2011	31	Amendments to marks. Bullet points deleted and replaced
Version 5	31 January 2011	32–35	<b>Appendix 1: Composition Assessment Criteria</b> replaced
Version 6	15 February 2011	5	Addition to final paragraph
Version 6	15 February 2011	23	Amendments to marks
Version 6	15 February 2011	35	The word ‘an’ changed to the word ‘are’

Version 6	15 February 2011	36 - 40	Amendments to marks
Version 7	28 March	33	Amendments to marks



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