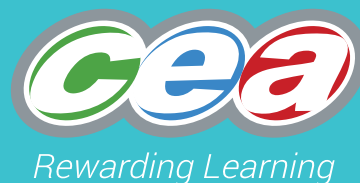


GCSE



# CCEA GCSE Specification in Music



For first teaching from September 2017  
For first assessment in Summer 2019  
For first award in Summer 2019  
Subject Code: 7010



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# 1 Introduction

This specification sets out the content and assessment details for our GCSE course in Music. We have designed this specification to meet the requirements of:

- Northern Ireland GCSE Design Principles; and
- Northern Ireland GCE and GCSE Qualifications Criteria.

First teaching is from September 2017. We will make the first award based on this specification in Summer 2019.

This specification is a linear course. The guided learning hours, as for all our GCSEs, are 120 hours.

The specification supports the aim of the Northern Ireland Curriculum to empower young people to achieve their potential and to make informed and responsible decisions throughout their lives, as well as its objectives:

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

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](http://www.ccea.org.uk)

## 1.1 Aims

This specification aims to encourage students to:

- engage actively in studying music;
- develop the knowledge, understanding and skills needed to communicate effectively as musicians, including:
  - performing skills, individually and in a group, to communicate musically with fluency and control; and
  - composing skills to organise musical ideas and make use of appropriate resources;
- recognise the interdependence of musical knowledge, understanding and skills and make links between the integrated activities of performing, composing, listening and appraising;
- develop awareness of music technologies and their use in creating and presenting music;
- reflect critically and make personal judgements on their own music and the music of others;
- progress to further study, for example Advanced Subsidiary (AS) and Advanced level (A level);
- develop particular strengths and interests, thereby encouraging lifelong learning and providing access to music-related and other careers;
- engage with, and extend their appreciation of, the diverse heritage of music to promote personal, social, intellectual and cultural development; and
- continue to develop as individuals and as contributors to society, the economy and the environment through active engagement in musical activities.

## 1.2 Key features

The following are important features of this specification.

- It offers opportunities to build on the skills and capabilities developed through the delivery of the Northern Ireland Curriculum at Key Stage 3.
- It includes **two** externally assessed components and **one** internally assessed component.
- It includes the three fundamental musical activities:
  - performing and appraising;
  - composing; and
  - listening and appraising.
- It promotes knowledge, understanding and appreciation of past and contemporary musical styles, traditions and contexts.
- 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, this specification builds on the knowledge, understanding and skills developed through the Key Stage 3 Music curriculum. We recommend that students possess some skills in vocal or instrumental performance.

### **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, schools, colleges and universities that they apply to may take the view that they have achieved only one of the two GCSEs. The same may occur with any two GCSE 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 schools, colleges and universities that they would like to attend before beginning their studies.

## 2 Specification at a Glance

The table below summarises the structure of this GCSE course.

Content	Assessment	Weightings	Availability
<b>Component 1: Performing and Appraising</b>	<p>External examination assessed by a visiting examiner</p> <p>Students present <b>one</b> solo and <b>one</b> ensemble performance.</p> <p>The combined duration of the performances should be no longer than <b>6 minutes</b>.</p> <p>Students discuss and evaluate performances with the visiting examiner.</p> <p>Discussion lasts approximately <b>3 minutes</b>.</p>	<p>Total: 35%</p> <p>Performances: 30%</p> <p>Discussion: 5%</p>	<p><b>This is a linear qualification.</b></p> <p><b>From Summer 2019</b></p>
<b>Component 2: Composing</b>	<p>Controlled assessment</p> <p>Students create <b>two</b> compositions. One is in response to a pre-release stimulus and one is free choice.</p> <p>Teachers mark the tasks, and we moderate the results.</p>	30%	
<b>Component 3: Listening and Appraising</b>	<p>External written examination</p> <p><b>1 hour 30 minutes</b></p> <p>Students answer questions based on familiar and unfamiliar music relating to the Areas of Study.</p>	35%	



### 3 Subject Content

We have divided this course into three components. The content of each component and the respective learning outcomes appear below.

#### 3.1 Component 1: Performing and Appraising

Students prepare pieces for solo performance and for ensemble performance. They discuss and appraise both their performances and those of others.

Content	Learning Outcomes
<p><b>Performing (AO1)</b></p> <p><b>Solo performing</b></p> <p><b>Ensemble performing</b></p> <p><b>Appraising (AO4)</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• create a solo and ensemble performance with technical control and accuracy;</li> <li>• interpret and communicate the composer’s intentions with an appropriate sense of style;</li> <li>• create a solo performance that demonstrates understanding of and applies stylistic features appropriate to the chosen programme;</li> <li>• create a solo performance that makes appropriate use of tempo, contrasting dynamics, articulation and phrasing;</li> <li>• create an ensemble performance that demonstrates understanding of and applies stylistic features appropriate to the chosen programme;</li> <li>• demonstrate a sense of ensemble in performance;</li> <li>• achieve appropriate balance between parts in an ensemble;</li> <li>• perform with a sense of dynamics in an ensemble;</li> <li>• comment perceptively on the music they perform; and</li> <li>• appraise and discuss their performance.</li> </ul>

Content	Learning Outcomes
<b>Appraising (cont.)</b>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• discuss the following aspects of their programme: <ul style="list-style-type: none"> <li>– the rationale for their choices;</li> <li>– the title, composer and stylistic content;</li> <li>– the technical challenges they encountered while preparing and how they overcame them; and</li> <li>– the stylistic conventions of the pieces; and</li> </ul> </li> <li>• discuss details of recordings and/or performances they have listened to and how these have influenced their final performance.</li> </ul>

### 3.2 Component 2: Composing

Students compose **two** pieces of music. They write one of these in response to a pre-release stimulus. They record their compositions and provide a score, a lead sheet or a written account of their work.

For full details of assessment, see Section 6.4 and Appendix 4.

Content	Learning Outcomes
<b>Composing (AO2)</b>	Students should be able to: <ul style="list-style-type: none"> <li>• create and develop musical ideas;</li> <li>• understand, control and make use of musical resources effectively; and</li> <li>• make consistent and effective use of the following within a chosen style or genre:               <ul style="list-style-type: none"> <li>– structure;</li> <li>– harmony;</li> <li>– texture;</li> <li>– rhythm;</li> <li>– timbre; and</li> <li>– music technology.</li> </ul> </li> </ul>

### 3.3 Component 3: Listening and Appraising

Students build on the knowledge, understanding and appreciation of music gained through Components 1 and 2. They develop their understanding of the relationship between music and its contexts. They listen to and appraise familiar and unfamiliar music by a range of composers, both male and female, within the four compulsory Areas of Study:

#### 1. Western Classical Music 1600–1910

- Handel: *For Unto Us a Child is Born* from *Messiah*
- Mozart: *Horn Concerto No. 4, third movement*
- Berlioz: *Symphonie Fantastique, fourth movement*

#### 2. Film Music

- Coates: *March (The Dam Busters)* from *The Dam Busters*
- Williams: *Superman Theme* from *Superman*
- Horner: *Young Peter* from *The Amazing Spider-Man*

#### 3. Musical Traditions of Ireland

- Beoga: *Prelude Polkas: Prelude Polka, Paddy’s Polka No. 2 and Millstream Reel*
- Stonewall: *Fife Medley: Boys of Belfast and The Girl I Left Behind*

#### 4. Popular Music 1980–present day

- Eurythmics: *Sweet Dreams (Are Made of This)*
- Ash: *Burn Baby Burn*
- Florence and the Machine: *Cosmic Love*.

Content	Learning Outcomes
<p><b>Listening (AO3)</b></p> <p><b>Knowledge and understanding</b></p> <p><b>Appraising (AO4)</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• demonstrate knowledge and understanding of stylistic conventions and the relationship between music and its social and historical contexts;</li> <li>• demonstrate and apply musical knowledge and understanding when discussing familiar and unfamiliar music;</li> <li>• use subject-specific musical vocabulary in their responses; and</li> <li>• make evaluative and critical judgements on familiar and unfamiliar music.</li> </ul>

Content	Learning Outcomes
<p><b>Appraising (AO4) (cont.)</b></p> <p><b>Musical elements</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• apply knowledge and understanding of performance and compositional techniques and devices when listening and appraising; and</li> <li>• comment perceptively on the following musical elements in relation to the set works and unfamiliar music from the Areas of Study: <ul style="list-style-type: none"> <li>– melody: <ul style="list-style-type: none"> <li>sequence, ostinato, riff, melisma, ornamentation, leitmotifs, major, minor, modal and pentatonic melodies, intervals, repetition, chromaticism, passing notes, phrasing, articulation, augmentation and diminution;</li> </ul> </li> <li>– harmony: <ul style="list-style-type: none"> <li>diatonic, tonic and dominant pedals, cadences (perfect, imperfect, plagal and interrupted), modulations to the dominant, relative major and relative minor and power chords;</li> </ul> </li> <li>– tonality: <ul style="list-style-type: none"> <li>major, minor, modal and key signatures to four sharps or flats; and</li> </ul> </li> <li>– form and structure: <ul style="list-style-type: none"> <li>binary, ternary, rondo, through-composed, theme and variations, symphony, programme music, concerto, oratorio, opera, overture, aria, recitative, cadenza, chorus, strophic, intro, outro, verse, chorus, break, middle 8, solo, drum fill, reel, jig, polka, hornpipe, slip jig, air, march and strathspey.</li> </ul> </li> </ul> </li> </ul>

Content	Learning Outcomes
<p><b>Musical elements (cont.)</b></p> <p><b>Compulsory Areas of Study</b></p> <p><b>1. Western Classical Music 1600–1910</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• comment perceptively on the following musical elements in relation to the set works and unfamiliar music from the Areas of Study: <ul style="list-style-type: none"> <li>– timbre: <p>instruments, voices and performance techniques used in each of the set works and typical of the Areas of Study (for example Baroque, Classical and Romantic orchestras in Western Classical Music 1600–1910, or use of electronic media, synthesizers and effects in popular music from 1980 to the present day), SATB choir, organ, Irish traditional instruments (fiddle, tin whistle, uilleann pipes, harp, accordion, concertina, banjo, guitar, mandolin, bouzouki, fife, Lambeg drum, bodhrán and Scottish bagpipes), performance techniques appropriate to the style or instrument (for example arco, pizzicato, finger picking and palm muting), and use of effects (including EQ, panning, reverb and distortion);</p> </li> <li>– texture: <p>unison, monophonic, homophonic, polyphonic, contrapuntal, imitation, call and response, a cappella and vocal layering;</p> </li> <li>– tempo, metre and rhythm: <p>simple and compound time, regular metres, change in metre, common Italian terms (for example lento, largo, andante, allegro, presto and vivace), rubato, syncopation, dotted rhythms, triplets, swing rhythms and BPM; and</p> </li> <li>– dynamics and articulation: <p>gradation of dynamics (pp, p, mp, mf, f, ff and their respective Italian terms), crescendo and diminuendo;</p> </li> </ul> </li> <li>• demonstrate knowledge and understanding of Western Classical music 1600–1910 by studying the set works for this Area of Study; and</li> <li>• demonstrate knowledge and understanding of the Baroque, Classical and Romantic periods (choral and orchestral), referring to the appropriate musical elements listed previously.</li> </ul>

Content	Learning Outcomes
<p><b>1. Western Classical Music 1600–1910 (cont.)</b></p> <p><b>2. Film Music</b></p> <p><b>3. Musical Traditions of Ireland</b></p> <p><b>4. Popular Music 1980–present day</b></p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> <li>• use appraising skills to analyse familiar and unfamiliar choral and orchestral music 1600–1910, referring to the appropriate musical elements listed previously;</li> <li>• demonstrate knowledge and understanding of film music by studying the set works for this Area of Study;</li> <li>• demonstrate knowledge and understanding of orchestral film music in the twentieth and twenty-first century, referring to the appropriate musical elements listed previously;</li> <li>• use appraising skills to analyse familiar and unfamiliar orchestral film music, referring to the appropriate musical elements listed previously;</li> <li>• demonstrate knowledge and understanding of musical traditions of Ireland by studying the set works for this Area of Study;</li> <li>• demonstrate knowledge and understanding of Irish traditional and Ulster Scots music, referring to the appropriate musical elements listed previously;</li> <li>• use appraising skills to analyse familiar and unfamiliar instrumental and vocal Irish traditional and Ulster Scots music, referring to the appropriate musical elements listed previously;</li> <li>• demonstrate knowledge and understanding of popular music from 1980 to the present day by studying the set works for this Area of Study;</li> <li>• demonstrate knowledge and understanding of popular music from 1980 to the present day (punk rock, new wave, Britpop, alternative rock, rock and electronica), referring to the appropriate musical elements listed previously; and</li> <li>• use appraising skills to analyse familiar and unfamiliar popular music from 1980 to the present day, referring to the appropriate musical elements listed previously.</li> </ul>

## 4 Scheme of Assessment

### 4.1 Assessment opportunities

For the availability of examination and controlled assessment, see Section 2.

This is a linear specification; candidates must take all the assessments at the end of the course. Candidates who wish to improve their overall grade must retake the qualification. They must retake all externally assessed components, and they can either retake the controlled assessment components or reuse (carry forward) the controlled assessment marks they have already been awarded.

If candidates retake a controlled assessment component, they must complete the task(s) set for the series in which they are seeking a new grade. For up-to-date details on tasks, see your subject microsite at [www.ccea.org.uk](http://www.ccea.org.uk)

### 4.2 Assessment objectives

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

- AO1** perform with technical control, expression and interpretation;
- AO2** compose and develop musical ideas with technical control and coherence;
- AO3** demonstrate and apply musical knowledge; and
- AO4** use appraising skills to make evaluative and critical judgements about music.

### 4.3 Assessment objective weightings

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

Assessment Objective	Component Weighting (%)			Overall Weighting (%)
	External Assessment	Controlled Assessment	External Assessment	
	Component 1	Component 2	Component 3	
<b>AO1</b>	30			30
<b>AO2</b>		30		30
<b>AO3</b>			20	20
<b>AO4</b>	5		15	20
<b>Total Weighting</b>	35	30	35	100



## 4.4 Quality of written communication

In GCSE 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 Reporting and grading

We award GCSE qualifications on a grade scale from A\* to G, with A\* being the highest. The nine grades available are as follows:

<b>Grade</b>	A*	A	B	C*	C	D	E	F	G
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If candidates fail to attain a grade G or above, we report their result as unclassified (U).

## 4.6 External Assessment

### Component 1: Performing and Appraising

External assessment for Component 1 consists of **two** performances and an evaluative discussion.

#### Performing

Candidates perform at least **two** pieces of music. They perform **one** as a **solo** and **one** as part of an **ensemble**.

The combined duration of the solo and ensemble performances should be no longer than **6 minutes**.

- The **solo** performance should be at least **2 minutes** long and may be accompanied by a live accompanist or backing track.
- The **ensemble** performance should be at least **1 minute** long and must feature at least **two** musicians, including the candidate. The part performed by the candidate must be independent enough to allow the examiner to judge their ensemble skills.

### **Appraising**

Candidates discuss their performances with an external examiner. This discussion lasts no longer than **3 minutes** and centres on:

- the candidate's rationale for their choices;
- the title, composer and stylistic content of the programme;
- the technical challenges encountered in preparing their programme; and
- the stylistic conventions of the chosen pieces.

The examiner makes a complete and unedited recording of the performances. For the assessment criteria, see **Appendix 2**.

For guidance on the level of demand for selected non-graded instruments, please refer to **Appendix 3**.

### **Component 3: Listening and Appraising**

Assessment for Component 3 is through **one** externally assessed listening and appraising examination lasting **1 hour 30 minutes**.

The examination paper has three sections:

- Section A: listening questions based on the **set works**;
- Section B: listening questions based on **unfamiliar music** from the Areas of Study; and
- Section C: **one** extended writing listening question based on a **set work**.

The examination includes the following styles of questions:

- short response, factual questions based on the extracts;
- descriptive extended writing based on the set works;
- opinion-based questions drawing on musical knowledge and understanding in the Areas of Study;
- notation, melody completion and identification based on main themes;
- pitch identification;
- completion of rhythms;
- instrument and voice recognition;
- time signature recognition; and
- identification and reordering of themes or motifs from the extracts.

## 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.

Grade	Description
<b>A</b>	<p>For AO1, candidates perform individually and as part of an ensemble with a sense of style and command of the resources used. They make appropriate use of tempo gradation, dynamics and balance.</p> <p>For AO2, candidates compose music that shows a coherent and imaginative development of musical ideas and consistency of style.</p> <p>For AO3, candidates confidently and accurately demonstrate and apply musical knowledge to a range of styles and genres.</p> <p>For AO4, candidates make critical judgements about their own and others' music using an accurate and extensive musical vocabulary.</p>
<b>C</b>	<p>For AO1, candidates perform individually and as part of an ensemble with control, making use of phrasing and dynamics appropriate to the style and mood of the music.</p> <p>For AO2, candidates compose music that shows an ability to develop musical ideas and use conventions, music structures and resources within a style or genre.</p> <p>For AO3, candidates adequately demonstrate and apply musical knowledge to a range of styles and genres.</p> <p>For AO4, candidates make critical judgements about their own and others' music using a musical vocabulary.</p>

Grade	Description
<b>F</b>	<p>For AO1, candidates perform individually and as part of an ensemble with some control of the resources used.</p> <p>For AO2, candidates compose music that shows some ability to organise musical ideas and use appropriate resources within a style or genre.</p> <p>For AO3, candidates demonstrate limited ability to apply musical knowledge to a range of styles and genres.</p> <p>For AO4, candidates describe musical features using simple musical vocabulary and offer some justification of the opinions they express.</p>

## 6 Guidance on Controlled Assessment

### 6.1 Controlled assessment review

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

### 6.2 Skills assessed by controlled assessment

Teachers must assess the following core skills through the controlled assessment of both compositions:

- creation, organisation and development of ideas; and
- understanding, control and use of resources.

Teachers must assess **three** of the following skills through the controlled assessment of each composition (**please note that use of harmony must be assessed in Composition A**):

- use of harmony;
- texture and accompaniment;
- rhythmic interest;
- expressive interest; and
- use of technology.

### 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

The level of control for task setting is medium. This means that we set the tasks.

Centres have the opportunity to contextualise the controlled assessment tasks to suit their specific circumstances. This includes the availability of and access to resources.

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

## Component 2: Composing

For these controlled assessments, candidates compose **two** pieces of music.

### Composition A

Candidates choose their own brief, compositional style and resources.

### Composition B

This is a response to a **pre-release stimulus** provided in September of the academic year in which the candidate takes the assessment. Candidates write Composition B in response to **one** of the following:

- a short melodic fragment;
- a rhythmic motif; or
- a chord sequence.

### Submitting the compositions

Candidates submit both compositions in the form of a **recorded performance** (which may be live or sequenced) and **one** of the following:

- a **score** outlining performance direction through musical notation and, for example, use of tempo, dynamics and instrumental techniques;
- a **lead sheet** outlining a detailed framework that allows for a musical performance, for example a melody line with chord symbols and lyrics, where appropriate; or
- a **written account** (no longer than **600 words**) using the pro forma available at [www.ccea.org.uk](http://www.ccea.org.uk)

Recordings should be submitted on CD formatted for audio playback.

## 6.5 Task taking

There are different levels of control in the tasks, for example research – limited control and outcome – high control.

Areas of Control	Detail of Control
<b>Authenticity</b>	<ul style="list-style-type: none"> <li>• Teachers must ensure that candidates are aware of any third party copyright or intellectual property issues in their work.</li> <li>• They must sign a declaration to certify that, to the best of their knowledge, all the work that candidates have submitted for assessment is their own.</li> </ul>

Areas of Control	Detail of Control
<b>Feedback</b>	<ul style="list-style-type: none"> <li>• Teachers must guide and supervise candidates to:               <ul style="list-style-type: none"> <li>– monitor progress;</li> <li>– prevent plagiarism;</li> <li>– ensure work is completed in accordance with this specification’s requirements; and</li> <li>– ensure work can be assessed in accordance with the procedures and marking criteria.</li> </ul> </li> </ul>
<b>Time Limit/Word Limit</b>	<ul style="list-style-type: none"> <li>• The <b>combined</b> length of both compositions should be <b>3–6 minutes</b>.</li> <li>• Candidates have <b>25 hours</b> to complete this component.</li> </ul>
<b>Collaboration</b>	<ul style="list-style-type: none"> <li>• Candidates must work independently when completing both compositions.</li> </ul>
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Candidates may use acoustic instruments and/or electronic media.</li> <li>• Candidates may use notation, sequencing and multitracking software to complete their compositions.</li> </ul>

## 6.6 Task marking

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using assessment criteria that we provide. They should use professional judgement to select and apply the criteria in each successive mark band appropriately and fairly to candidates’ work. They should follow a ‘best fit’ approach when selecting a candidate’s mark, making allowance for balancing strengths and weaknesses in each response.

Teachers must ensure that the work they mark is the candidate’s own. 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](http://www.jcq.org.uk)

## 6.7 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of controlled 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 when marking assessments. Centres may need to adjust an individual teacher's marking:

- to bring assessments into line with those 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 mark on their Candidate Record Sheet.

## 6.8 Moderation

Centres must submit their marks and samples to us by the deadline we set each year. We may adjust centres' marking to bring the assessment of the 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 if they require advice, assistance or support relating to any aspect of controlled assessment.

## 6.9 Drafting/Redrafting

Teachers must not correct candidates' work in detail and return it to them to write up a fair copy. Responsibility for drafting a piece of work towards completion lies entirely with the candidate. Once a candidate has submitted the controlled assessment and it has been awarded a mark, that mark is final. The candidate may not carry out further work.

**See Appendix 1 for a glossary of controlled assessment terms.** For more details, see the Joint Council for Qualifications document *Instructions for Conducting Controlled Assessments*, available at [www.jcq.org.uk](http://www.jcq.org.uk)



## 7 Curriculum Objectives

This specification builds on the learning experiences from Key Stage 3 as required for the statutory Northern Ireland Curriculum. It also offers opportunities for students to contribute to the aim and objectives of the Curriculum at Key Stage 4, and to continue to develop the Cross-Curricular Skills and the Thinking Skills and Personal Capabilities. The extent of the development of these skills and capabilities will be dependent on the teaching and learning methodology used.

### 7.1 Cross-Curricular Skills at Key Stage 4

#### Communication

Students should be able to:

- communicate meaning, feelings and viewpoints in a logical and coherent manner, *for example through their performance for an audience on their chosen instrument and through their conversation with the visiting examiner about their chosen performance pieces;*
- make oral and written summaries, reports and presentations, taking account of audience and purpose, *for example the presentation of composition ideas through a score, lead sheet or written account;*
- participate in discussions, debates and interviews, *for example discussion with the visiting examiner about the choice of performance material;*
- interpret, analyse and present information in oral, written and ICT formats, *for example in response to questions on Areas of Study, familiar and unfamiliar music in the written examination, and in their summative information in their score, lead sheet, composition or written account;* and
- explore and respond imaginatively and creatively to a variety of texts, *for example the development of creative and imaginative ideas drawn from the stimulus material and applied to composition.*

### Using Mathematics

Students should be able to:

- use mathematical language and notation with confidence, *for example in describing intervals and reading treble and bass clef;*
- use mental computation to calculate, estimate and make predictions in a range of simulated and real-life contexts, *for example in completing melodies from main themes;*
- select and apply mathematical concepts and problem-solving strategies in a range of simulated and real-life contexts, *for example creating chord sequences and melodies in composition;*
- interpret and analyse a wide range of mathematical data, *for example in identifying chords and cadences;*
- assess probability and risk in a range of simulated and real-life contexts, *for example in planning and creating a composition;* and
- present mathematical data in a variety of formats which take account of audience and purpose, *for example timing of performances.*

### Using ICT

Students should be able to make effective use of information and communications technology in a wide range of contexts to access, manage, select and present information, including mathematical information, *for example:*

- *use technology in the research on the Areas of Study and on the materials selected for performance and composition;*
- *experience live and recorded music and understand the use of digital technology in the design and delivery of music;*
- *explore a range of music software such as Logic Pro and GarageBand or notation software such as Sibelius in the creation and presentation of their composition;*
- *explore the effects of multimedia and ICT on music;*
- *record performance work using digital technology;* and
- *create scores, lead sheets or written accounts.*

## 7.2 Thinking Skills and Personal Capabilities at Key Stage 4

### Self-Management

Students should be able to:

- plan work, *for example research the Areas of Study and complete the score, lead sheet or written commentary for composition;*
- set personal learning goals and targets to meet deadlines, *for example compile a rehearsal schedule for performance;*
- monitor, review and evaluate their progress and improve their learning, *for example evaluate their progress when preparing for performance, and create a study plan for the written examination;* and
- effectively manage their time, *for example work individually to prepare performance pieces for the examination and complete compositions within the 25 hour time frame.*

### Working with Others

Students should be able to:

- learn with and from others through co-operation, *for example through rehearsing and performing as part of an ensemble;*
- participate in effective teams and accept responsibility for achieving collective goals, *for example through the group rehearsal for the ensemble performance;* and
- listen actively to others and influence group thinking and decision-making, taking account of others' opinions, *for example through group negotiation of the choice of material for the ensemble performance.*

## Problem Solving

Students should be able to:

- identify and analyse relationships and patterns, *for example identify links between the compositional styles studied and the creative element of the course;*
- propose justified explanations, *for example use research findings to justify decisions about the choice of materials for performance;*
- reason, form opinions and justify their views, *for example justify performance ideas to the visiting examiner, offer their own conclusions about their performance and demonstrate understanding of the background of their piece;*
- analyse critically and assess evidence to understand how information or evidence can be used to serve different purposes or agendas, *for example analyse how changing one piece of information affects the outcome for composition;*
- analyse and evaluate multiple perspectives, *for example analyse different set works from the Areas of Study;*
- explore unfamiliar views without prejudice, *for example in response to questions on unfamiliar music in the written examination;*
- weigh up options and justify decisions, *for example making decisions around the choice of additional criteria for composition;* and
- apply and evaluate a range of approaches to solve problems in familiar and novel contexts, *for example making decisions about instruments, form, structure and overall context when responding to questions on unfamiliar music in the written examination.*

Although not referred to separately as a statutory requirement at Key Stage 4 in the Northern Ireland Curriculum, **Managing Information** and **Being Creative** may also remain relevant to learning.

## 8 Links and Support

### 8.1 Support

The following resources are available to support this specification:

- our Music microsite at [www.ccea.org.uk](http://www.ccea.org.uk) and
- specimen assessment materials.

We also intend to provide:

- past papers;
- planning frameworks;
- Chief Examiner's reports;
- Principal Moderator's reports;
- planning frameworks;
- centre support visits;
- support days for teachers;
- agreement trials;
- portfolio clinics;
- controlled assessment guidance;
- a resource list; and
- exemplification of examination performance.

### 8.2 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](http://www.ccea.org.uk)

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

### 8.3 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.

GCSE 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*, available at [www.jcq.org.uk](http://www.jcq.org.uk)

## 8.4 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](mailto:nfitzsimons@ccea.org.uk))
- Subject Officer: John Trueman  
(telephone: (028) 9026 1200, extension 2609, email: [jtrueman@ccea.org.uk](mailto:jtrueman@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  
(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))
- Moderation  
(telephone: (028) 9026 1200, extension 2236, email: [moderationteam@ccea.org.uk](mailto:moderationteam@ccea.org.uk))
- Business Assurance (Complaints and Appeals)  
(telephone: (028) 9026 1244, email: [complaints@ccea.org.uk](mailto:complaints@ccea.org.uk) or [appealsmanager@ccea.org.uk](mailto:appealsmanager@ccea.org.uk)).

## Appendix 1

### Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	<p>A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding organisation records the marks</p> <p>May contain one or more tasks</p>
Controlled assessment	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
External assessment	A form of independent assessment in which question papers, assignments and tasks are set by the awarding organisation, taken under specified conditions (including detailed supervision and duration) and marked by the awarding organisation
Formal supervision <b>(High level of control)</b>	The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.
Informal supervision <b>(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>
Limited supervision <b>(Limited level of control)</b>	Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Term	Definition
Mark scheme	<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>
Task	<p>A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects</p>
Task marking	<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 organisation</p>
Task setting	<p>The specification of the assessment requirements</p> <p>Tasks may be set by awarding organisations and/or teachers. Teacher-set tasks must be developed in line with awarding organisation specified requirements.</p>
Task taking	<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>
Unit	<p>The smallest part of a qualification that is formally reported</p> <p>May comprise separately assessed components</p>



## Appendix 2

### Assessment Criteria and Mark Bands – Component 1: Performing and Appraising

Component 1: Performing and Appraising **Solo Performance** (30 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Technical control and accuracy</b> (15 marks)	<ul style="list-style-type: none"> <li>The performance demonstrates limited technical control.</li> <li>The performance contains many inaccuracies that disrupt the flow of the music.</li> <li>Intonation (where relevant) is poor.</li> </ul> (1–3 marks)	<ul style="list-style-type: none"> <li>The performance demonstrates some technical control.</li> <li>The performance contains inaccuracies but still manages to sustain the overall flow of the music.</li> <li>Intonation (where relevant) is secure in places.</li> </ul> (4–7 marks)	<ul style="list-style-type: none"> <li>The performance demonstrates good technical control appropriate to the demands and style of the music.</li> <li>The performance is largely accurate, with some errors having limited impact on the overall performance.</li> <li>Intonation (where relevant) is mostly secure.</li> </ul> (8–11 marks)	<ul style="list-style-type: none"> <li>The performance is confident and demonstrates very good technical control appropriate to the demands and style of the music.</li> <li>The performance is accurate and fluent throughout; any minor errors do not impact on the overall success of the performance.</li> <li>Intonation (where relevant) is secure for most of the performance.</li> </ul> (12–15 marks)

Component 1: Performing and Appraising **Solo Performance** (30 marks) (cont.)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Expressive interpretation and sense of style</b> (tempo, dynamics, articulation, phrasing and communication)</p> <p>(12 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates a limited understanding of the stylistic features of the chosen programme.</li> <li>The performance has no clear sense of direction and makes limited and/or inappropriate use of tempo, dynamics, articulation and phrasing.</li> </ul> <p>(1–3 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates some understanding of the stylistic features of the chosen programme.</li> <li>The performance has some sense of direction and makes some use of tempo, dynamics, articulation and phrasing.</li> </ul> <p>(4–6 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates good understanding of the stylistic features of the chosen programme.</li> <li>The performance has a sense of direction and makes good use of tempo, dynamics, articulation and phrasing.</li> </ul> <p>(7–9 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates very good understanding and convincingly applies stylistic features appropriate to the chosen programme.</li> <li>The performance has a strong sense of direction and makes effective use of tempo, dynamics, articulation and phrasing.</li> </ul> <p>(10–12 marks)</p>

Component 1: Performing and Appraising **Solo Performance** (30 marks) (cont.)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Level of demand</b></p> <p>(3 marks)</p>	<ul style="list-style-type: none"> <li>• Music below Grade 1.</li> <li>• Simple music that places modest demands on the performer, including no variation in melodic and/or rhythmic patterns.</li> </ul> <p>(0 marks)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 1.</li> <li>• Music requiring a moderate level of demand, including some variation in melodic and/or rhythmic patterns and a narrow pitch range.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 2.</li> <li>• More challenging music, including more difficult keys, requiring a greater degree of technical ability, a wider pitch range and greater variation in melodic and rhythmic ideas.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 3 or above.</li> <li>• Very challenging music requiring a high level of technical expertise to accommodate more difficult keys and/or modulations, a large pitch range, more complex melodic and rhythmic ideas, and varied textures.</li> </ul> <p>(3 marks)</p>
<p><b>Award zero for work not worthy of credit.</b></p>				

Component 1: Performing and Appraising **Ensemble Performance** (30 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Technical control and accuracy</b> (12 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates limited technical control.</li> <li>The performance contains many inaccuracies that disrupt the flow of the music.</li> <li>Intonation (where relevant) is poor.</li> </ul> <p>(1–3 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates some technical control.</li> <li>The performance contains inaccuracies but still manages to sustain the overall flow of the music.</li> <li>Intonation (where relevant) is secure in places.</li> </ul> <p>(4–6 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates good technical control, appropriate to the demands and style of the music.</li> <li>The performance is largely accurate, with some errors having limited impact on the overall success of the performance.</li> <li>Intonation (where relevant) is mostly secure.</li> </ul> <p>(7–9 marks)</p>	<ul style="list-style-type: none"> <li>A performance that is confident and demonstrates very good technical control appropriate to the demands and style of the music.</li> <li>The performance is accurate and fluent throughout and any minor errors do not impact on the overall success of the performance.</li> <li>Intonation (where relevant) is secure for the majority of the performance.</li> </ul> <p>(10–12 marks)</p>

Component 1: Performing and Appraising **Ensemble Performance** (30 marks) (cont.)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Sense of ensemble, balance and dynamics</b></p> <p>(15 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates a limited sense of ensemble.</li> <li>The performance demonstrates a poor balance between individual parts and dynamic range does not contribute to the performance as a whole.</li> </ul> <p>(1–3 marks)</p>	<ul style="list-style-type: none"> <li>A mutually supportive performance that demonstrates some sense of ensemble.</li> <li>The performance achieves some sense of balance and awareness of how the candidate’s part relates to the piece as a whole. There is some ability to make dynamic adjustments throughout the performance.</li> </ul> <p>(4–7 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates a good sense of ensemble while performing a more difficult individual part.</li> <li>The performance achieves a good sense of balance through the candidate’s own contribution. Good dynamic balance is achieved through appropriate adjustments throughout the performance.</li> </ul> <p>(8–11 marks)</p>	<ul style="list-style-type: none"> <li>A performance that demonstrates a strong sense of ensemble and leadership through sensitivity to the other performers.</li> <li>There is an excellent balance between parts and well-handled dynamic contrasts add to the overall effectiveness of the performance.</li> </ul> <p>(12–15 marks)</p>

Component 1: Performing and Appraising **Ensemble Performance** (30 marks) (cont.)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Level of demand</b></p> <p>(3 marks)</p>	<ul style="list-style-type: none"> <li>• Music below Grade 1.</li> <li>• Simple music that places modest demands on the performer, including no variation in melodic and/or rhythmic patterns.</li> </ul> <p>(0 marks)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 1.</li> <li>• Music requiring a moderate level of demand, including some variation in melodic and/or rhythmic patterns and a narrow pitch range.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 2.</li> <li>• More challenging music requiring a greater degree of technical ability to perform in more difficult keys, a wider pitch range and greater variation in melodic and rhythmic ideas.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>• Music equivalent to Grade 3 or above.</li> <li>• Very challenging music requiring a high level of technical expertise to accommodate more difficult keys and/or modulation, a large pitch range, more complex melodic and rhythmic ideas, and varied textures.</li> </ul> <p>(3 marks)</p>
<p><b>Award zero for work not worthy of credit.</b></p>				

Component 1: Performing and Appraising **Evaluative Discussion** (10 marks)

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Evaluative discussion</b> (10 marks)	<ul style="list-style-type: none"> <li>Limited ability to discuss the chosen programme's technical challenges and/or points of interpretation.</li> </ul> <p>(1–2 marks)</p>	<ul style="list-style-type: none"> <li>Some knowledge of the chosen programme and some ability to discuss technical challenges and/or points of interpretation.</li> </ul> <p>(3–5 marks)</p>	<ul style="list-style-type: none"> <li>Good knowledge of the chosen programme and good ability to discuss in detail the technical challenges and/or points of interpretation.</li> </ul> <p>(6–8 marks)</p>	<ul style="list-style-type: none"> <li>Excellent knowledge of the chosen programme and excellent ability to discuss analytically the technical challenges and/or points of interpretation.</li> </ul> <p>(9–10 marks)</p>
<b>Award zero for work not worthy of credit.</b>				

## Appendix 3

### Level of Demand: Guidance for Selected Non-Graded Instruments

#### Traditional Irish Instruments

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Level of demand</b> (3 marks)	<ul style="list-style-type: none"> <li>No range of pieces.</li> <li>No ornamentation.</li> </ul> (0 marks)	<ul style="list-style-type: none"> <li>A range of pieces such as ballads and/or marches.</li> <li>Simple ornamentation, such as grace notes and cuts.</li> </ul> (1 mark)	<ul style="list-style-type: none"> <li>A more varied programme, including jigs and reels.</li> <li>More complex ornamentation, such as simple turns, slides and double grace notes.</li> </ul> (2 marks)	<ul style="list-style-type: none"> <li>Slow airs and more difficult jigs and reels.</li> <li>A wide range of appropriate ornamentation, such as rolls, cranns and triplet grace notes.</li> </ul> (3 marks)



## Scottish Bagpipes

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Level of demand</b> (3 marks)	<ul style="list-style-type: none"> <li>Major tuning issues.</li> <li>Co-ordination is poor.</li> <li>Uneven tone.</li> </ul>	<ul style="list-style-type: none"> <li>Some ability to tune drones.</li> <li>Some ability to co-ordinate breath, fingers and arm pressure.</li> <li>Limited evenness of tone and simple tonguing, producing slurred and separate notes.</li> </ul>	<ul style="list-style-type: none"> <li>Some ability to focus on the quality of tone by reasonably accurate tuning of drones and handling of reeds.</li> <li>Competent control of breath, fingers and arm pressure to ensure appropriate phrasing.</li> <li>Tonal balance between open and pinched notes, and competent tonguing, producing staccato and short legato phrases.</li> </ul>	<ul style="list-style-type: none"> <li>Ability to focus on the quality of tone by tuning drones, understanding the function of the bridle and setting the chanter reed.</li> <li>Fluent breath, finger and arm co-ordination to match technical requirements.</li> <li>Good tone, with clear tonguing and ability to sustain more extended legato phrases.</li> </ul>
	(0 marks)	(1 mark)	(2 marks)	(3 marks)

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

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Level of demand</b> (3 marks)</p>	<ul style="list-style-type: none"> <li>No co-ordination between hands.</li> <li>Limited use of fundamental and major chord rows.</li> <li>Articulation and phrasing is limited.</li> </ul> <p>(0 marks)</p>	<ul style="list-style-type: none"> <li>Ability to co-ordinate hands.</li> <li>Use of fundamental and major chord rows (Stradella bass systems).</li> <li>Bellows technique produces adequate articulation of sound, simple phrasing and a restricted dynamic range.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>Some ability to use registers and the use of reeds to control pitch and tone.</li> <li>A wider range of pitch and correct finger control (free bass keyboards), and more extended use of chord rows, for example counterbass, minor and 7th chord rows (Stradella bass systems).</li> <li>Bellows technique to produce more precise tone, some varied articulation and a wider dynamic range.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>Competent use of registers to vary pitch, octaves and/or tone production, where appropriate.</li> <li>Control of registers to vary pitch and/or octaves over a wider range (free bass keyboards), and ability to use the full range of chords (Stradella bass systems).</li> <li>Bellows technique produces quality tone, varied articulation, sustained phrasing and a wider dynamic range.</li> </ul> <p>(3 marks)</p>

## Turntable/Decks

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Level of demand</b> (3 marks)	<ul style="list-style-type: none"> <li>Stilted movement between two turntables.</li> <li>An uneven match of the volume levels.</li> </ul> <p>(0 marks)</p>	<ul style="list-style-type: none"> <li>Fluid movement between two turntables and ability to drop mix.</li> <li>A smooth match of the volume levels.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>More skilled mixing of two records, for example beat matching.</li> <li>A smooth match of the phrasing of the music on each record.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>Fluent mixing of two records with different tempi, for example beat mixing.</li> <li>A greater degree of personal interpretation through scratching or back spinning, thus improvising some additional rhythms.</li> </ul> <p>(3 marks)</p>

## Appendix 4

### Assessment Criteria and Mark Bands – Component 2: Composing

**Compulsory criteria: both** must be assessed in Composition A **and** Composition B (18 marks)

Compulsory Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>Creation, organisation and development of ideas</b></p> <p>(10 marks)</p>	<ul style="list-style-type: none"> <li>Musical ideas show limited style, creativity, balanced phrasing, shape and fluency.</li> <li>There is limited development of musical ideas.</li> <li>Limited structural interest with no clear form. The music lacks direction and is disorganised.</li> </ul> <p>(1–3 marks)</p>	<ul style="list-style-type: none"> <li>Musical ideas show some sense of style, creativity, balanced phrasing, shape and fluency.</li> <li>There is some development of musical ideas.</li> <li>Some structural interest and musical coherence within a recognised form. The music shows some direction.</li> </ul> <p>(4–5 marks)</p>	<ul style="list-style-type: none"> <li>Musical ideas show a good sense of style, creativity, balanced phrasing, shape and fluency.</li> <li>There is good development of musical ideas in line with the overall structure of the music.</li> <li>Good structural interest and musical coherence within a recognised form. The music shows direction and has a sense of completeness.</li> </ul> <p>(6–7 marks)</p>	<ul style="list-style-type: none"> <li>Musical ideas show a strong sense of style, creativity, balanced phrasing, shape and fluency.</li> <li>There is stylistic and imaginative development of musical ideas in line with the overall structure and genre of the music.</li> <li>The music is organised with sophistication into a clear structure and/or form. There is clear direction and purpose to the music and it has a sense of completeness.</li> </ul> <p>(8–10 marks)</p>

**Compulsory criteria: both** must be assessed in Composition A **and** Composition B (18 marks) (cont.)

Compulsory Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<b>Understanding, control and use of resources</b>  (8 marks)	<ul style="list-style-type: none"> <li>Writing for the chosen instruments and/or voices is limited and/or inappropriate.</li> </ul> <p style="text-align: center;">(1–2 marks)</p>	<ul style="list-style-type: none"> <li>Writing for the chosen instruments and/or voices shows some understanding.</li> </ul> <p style="text-align: center;">(3–4 marks)</p>	<ul style="list-style-type: none"> <li>Writing for the chosen instruments and/or voices shows good understanding and is idiomatic.</li> </ul> <p style="text-align: center;">(5–6 marks)</p>	<ul style="list-style-type: none"> <li>Strong writing for the chosen instruments and/or voices; the composition is idiomatic, imaginative and stylistic.</li> </ul> <p style="text-align: center;">(7–8 marks)</p>
<b>Award zero for work not worthy of credit.</b>				

**Additional criteria: three** of the five criteria below must be assessed in Composition A and Composition B. (12 marks)

Additional Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>(1)</b> <b>Use of harmony</b> (Must be assessed in Composition A)</p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>Limited understanding of harmony within the chosen style.</li> </ul> <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> <li>Some understanding of primary chords, functional harmony and harmonic pulse within the chosen style.</li> </ul> <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> <li>Good understanding of primary chords, progressions and harmonic pulse within the chosen style.</li> </ul> <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> <li>Excellent understanding of chords, progressions and harmonic colour within the chosen style.</li> </ul> <p style="text-align: right;">(4 marks)</p>
<p><b>(2)</b> <b>Texture and accompaniment</b></p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>Limited and/or inappropriate use of texture. The accompaniment style is simple and/or inappropriate for the chosen genre.</li> </ul> <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> <li>Some use of texture to create and maintain interest and variety. The accompaniment style is mostly appropriate and unchanged throughout.</li> </ul> <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> <li>Good use of texture to create and maintain interest and variety. The accompaniment style is mostly interesting, appropriate and shows some variation.</li> </ul> <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> <li>Effective and resourceful use of texture to create and maintain interest and variety. The accompaniment style is interesting, imaginative and varied.</li> </ul> <p style="text-align: right;">(4 marks)</p>
<p><b>(3)</b> <b>Rhythmic interest</b></p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>Limited rhythmic interest within the composition. The writing is not in keeping with the chosen genre.</li> </ul> <p style="text-align: right;">(1 mark)</p>	<ul style="list-style-type: none"> <li>Some rhythmic interest within the composition, with some contrasting ideas and development. The writing is not always in the style of the chosen genre.</li> </ul> <p style="text-align: right;">(2 marks)</p>	<ul style="list-style-type: none"> <li>Good rhythmic interest within the composition, showing variety and development. The writing is in the style of the chosen genre.</li> </ul> <p style="text-align: right;">(3 marks)</p>	<ul style="list-style-type: none"> <li>Rhythmic ideas are well chosen and fully developed, and show originality. There is a sense of idiomatic writing within the chosen genre.</li> </ul> <p style="text-align: right;">(4 marks)</p>

**Additional criteria: three** of the five criteria below must be assessed in Composition A and Composition B (12 marks) (cont.)

Additional Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
<p><b>(4)</b> <b>Expressive interest</b></p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>The choice of suitable timbres, dynamics and articulation is unsuccessful and/or inappropriate for the chosen genre.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>The choice of timbres, dynamics and articulation is satisfactory and shows some consideration of the chosen genre.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>The choice of timbres, dynamics and articulation is appropriate to the chosen genre, showing variation and awareness of the capabilities of the chosen instruments and/or voices.</li> </ul> <p>(3 marks)</p>	<ul style="list-style-type: none"> <li>Timbres, dynamics and articulation have been well chosen and handled sensitively within the chosen genre, showing variation, gradations and full awareness of the chosen instruments and/or voices.</li> </ul> <p>(4 marks)</p>
<p><b>(5)</b> <b>Use of technology</b></p> <p>(4 marks)</p>	<ul style="list-style-type: none"> <li>Limited attention is given to the capturing and mixing of the music. Limited sense of balance and blend between parts.</li> </ul> <p>(1 mark)</p>	<ul style="list-style-type: none"> <li>Some attempt has been made to capture and mix the composition appropriately. Some sense of balance and blend between parts. There is some awareness of EQ, panning and other effects but these may have been applied inappropriately.</li> </ul> <p>(2 marks)</p>	<ul style="list-style-type: none"> <li>Instruments are captured successfully and the final recording of the composition is well mixed. Good sense of balance and blend between parts. The use of effects, including EQ, panning and reverb, is controlled and applied successfully throughout.</li> </ul> <p>(3 marks)</p>	<ul style="list-style-type: none"> <li>Instruments are captured with expertise and the final recording is stylistically mixed with sophistication and creativity. Parts are balanced and blended effectively. The use of effects, including EQ, panning and reverb, is highly successful, demonstrating a high level of aural awareness.</li> </ul> <p>(4 marks)</p>
<p><b>Award zero for work not worthy of credit.</b></p>				





