



CCEA GCE Specification in Music

For first teaching from September 2008

For first award of AS Level in Summer 2009

For first award of A Level in Summer 2010

Subject Code: 7010

music

Foreword

This booklet contains CCEA's Advanced Subsidiary (AS) and Advanced GCE Music specification for first teaching from September 2008.

The AS is the first part of the full advanced GCE course and will be assessed at a standard appropriate for candidates who have completed the first half of the full Advanced GCE course.

The full Advanced GCE comprises the AS and the second half of the Advanced GCE course referred to as A2. However, the AS can be taken as a "stand-alone" qualification without progression to A2.

The A2 will be assessed at a standard appropriate for candidates who have completed a full advanced GCE course and will include synoptic assessment and an element of stretch and challenge.

The Advanced GCE award will be based on aggregation of the marks from the AS (50%) and the A2 (50%).

An A* will be awarded to the candidates who attain an overall grade A in the qualification and an aggregate of at least 90% of the uniform marks across the A2 units.

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1 Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced Level (A Level) courses in Music. This specification is for first teaching from September 2008. You can view and download the latest version of this specification on our website: www.ccea.org.uk.

Students can take the AS course as a final qualification or as the first half of the A Level qualification. Students who wish to obtain a full A Level qualification must also complete the second half of the course, which is referred to as A2. We will make the first AS awards for this specification in 2009 and the first A Level awards in 2010.

The specification builds on the broad objectives of the revised Northern Ireland Curriculum. It is also relevant to key curriculum concerns in England and Wales.

This specification promotes continuity, coherence and progression within the study of music and should enable students to develop their particular strengths and interests. We have designed it to be as free as possible from ethnic, gender, religious, political or other forms of bias and to support good practice in teaching and learning.

1.1 Aims

This specification aims to provide a worthwhile, satisfying and complete course of study that broadens experience, develops imagination, fosters creativity and promotes personal and social development. In particular, it encourages students to:

- extend the skills, knowledge and understanding they need to communicate through music and to take part in music-making;
- engage and extend their appreciation of the diverse and dynamic heritage of music, thereby promoting their spiritual and cultural development;
- develop particular strengths and interests, thereby encouraging lifelong learning and providing access to music-related and other careers; and
- recognise the interdependence of musical skills, knowledge and understanding as well as the links between the activities of performing, composing and appraising.

1.2 Key features

We have designed this course to:

- meet the requirements of the *Common Criteria for all Qualifications*, the *Criteria for General Certificate of Education (GCE)* and the *Subject Criteria for Music and Music Technology*;
- build upon the knowledge, skills and understanding promoted by the programmes of study for Music at Key Stages 1 to 3 and required by GCSE Music;
- incorporate the three fundamental musical activities of composing, performing, and listening and appraising in a holistic manner through the teaching and learning units;

- accommodate the needs and interests of a wide variety of students by providing flexibility within the units of assessment;
- promote knowledge, understanding and appreciation of past and present musical styles, traditions and contexts; and
- provide an appropriate body of knowledge, promote understanding and develop skills as a basis for further study, leisure or both.

1.3 Prior attainment

We recommend that students possess some skill in vocal or instrumental performance. They should also have some understanding of basic harmonic progression and staff notation.

1.4 Prohibited combinations

In any one series of examinations, a candidate may not take examinations on this specification together with examinations on another specification governed by the same subject criteria.

Every specification is assigned to a national classification code indicating the subject area to which it belongs.

The classification code for this subject is 7010.

2 Specification at a Glance

The structures of the AS and A Level courses are summarised in the table below:

Unit	Assessment	Weighting	Availability
AS 1: Making & Appraising Music 1	Students should select one of the following options: Opt. A: core solo or ensemble performance + composition task Opt. B: core solo or ensemble performance + multi-tracking task Opt. C: core solo or ensemble performance + sequenced arrangement task Opt. D: core composition task + solo or ensemble performance <i>Note: Performances also include a viva voce. Composition and music technology tasks also include a commentary.</i>	64% of AS 32% of AL	Summer only
AS 2: Responding to Music 1	Test of aural perception lasting 1 hour Written examination lasting 75 minutes	36% of AS 18% of AL	January and Summer
A2 1: Making & Appraising Music 2	Students should select one of the following options: Opt. A: core solo or ensemble performance + composition task Opt. B: core solo or ensemble performance + multi-tracking task Opt. C: core solo or ensemble performance + sequenced arrangement task Opt. D: core composition task + solo/ensemble performance <i>Note: Performances also include a viva voce. Composition and music technology tasks also include a commentary.</i>	30% of AL	Summer only
A2 2: Responding to Music 2	Test of aural perception lasting 1 hour Written examination lasting 90 minutes	20% of AL	January and Summer

3 Subject Content

The AS course is divided into two units: AS 1 and AS 2. Students following the A Level course must study two further units: A2 1 and A2 2. The content of each of these units is set out below.

3.1 Unit AS 1: Making and Appraising Music 1

The following content is defined in relation to the three interactive and mutually supportive areas of musical activity: composing, performing, and listening and appraising. All musical activity should develop knowledge, understanding, skills and sensitivity to music. Learning within any particular context should support and inform students' knowledge and understanding across all areas of musical activity. The development of aural perception skills should permeate all areas of musical activity.

Throughout their course of study, students should be encouraged to develop their capacity for critical and creative thinking, to see relationships between the different musical activities and to perceive their field of study in a broad perspective.

Content	Learning Outcomes
Performing (AO1)	Each student should be able to: <ul style="list-style-type: none"> • create a performance with technical control and accuracy; • interpret and communicate the composer's intentions with an appropriate sense of style;
Composing (AO2)	<ul style="list-style-type: none"> • create, organise and develop musical ideas in line with their chosen brief; • control and use appropriate instrumental/music technology resources to realise their chosen brief;
Appraising (AO3)	<ul style="list-style-type: none"> • comment perceptively on the music they perform; and • write a coherent and reflective commentary on their compositions and/or music technology options.

3.2 Unit AS 2: Responding to Music 1

In AS 2, all students must undertake two Areas of Study: one compulsory and the second one chosen from three options. In addressing these Areas of Study, students should gain an awareness of the relationship between music and its context, including the influences that maintain continuity and cause change.

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

- respond to both familiar and unfamiliar music;
- make connections between the Areas of Study; and
- place all their musical activities within a broader musical perspective.

Content	Learning Outcomes
<p>Listening and Appraising (AO3)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • comment perceptively on: <ul style="list-style-type: none"> – <i>melody</i>: sequence, ostinato, riff, melisma, ornamentation (trill, acciaccatura etc.), major/minor/pentatonic melodies; – <i>tonality and harmony</i>: use of major/minor tonality, major/minor/diminished/dominant seventh chords, cadences, use of pedal, modulation to the dominant/subdominant/relative minor; – <i>metre, tempo and rhythm</i>: type of metre/tempo, regular/changing metres/tempi, rubato, syncopation, rhythmic ostinato; – <i>timbre and texture</i>: voice types and instruments, a cappella, unison, monophonic/homophonic/polyphonic textures, imitation, canon, drone and pedal; – <i>vocal genres</i>, including song, musical, opera (recitative, aria, chorus), anthem, Mass; – <i>instrumental genres</i>, including concerto, dances (waltz, minuet, gigue etc.), symphony, sonata, overture, programme music, string quartet and other ensembles; – <i>musical structures and established forms</i>, including binary, ternary, ground bass, rondo, variation, fugue, strophic, through-composed; – <i>musical conventions</i> used in different times and places and the influences that maintain continuity and cause change; – the relationship between music and its social/cultural context; and – the impact of ICT on how music is heard; • structure and present their thoughts, ideas and arguments in extended writing; and • use specialist vocabulary relating to music and musical activity.

Content	Learning Outcomes
<p>Compulsory Area of Study (AO3)</p> <p>Music for Orchestra, 1700 to 1900</p>	<p>Students should develop knowledge and understanding of music for orchestra from 1700 to 1900 through a study of the following movements from representative works:</p> <ul style="list-style-type: none"> • Bach: <i>Brandenburg</i> Concerto No. 2 in F, first movement; • Mozart: Symphony No. 40 in G minor, first movement; • Haydn: Symphony No. 94 in G (<i>Surprise</i>), second movement; • Beethoven: Violin Concerto in D, Op. 61, third movement; and • Dvořák: Symphony No. 5 in E minor (<i>From the New World</i>), Op. 95, second movement. <p>Students' study of the works listed above should also contribute to their:</p> <ul style="list-style-type: none"> • knowledge and understanding of Baroque, Classical and Romantic styles; • knowledge of the characteristics of the symphony and the concerto (solo concerto and concerto grosso); • knowledge and understanding of sonata form, ritornello form, variation form, rondo form and ternary form; and • knowledge of the development of the orchestra and of individual instruments.
<p>Optional Area of Study 1 (AO3)</p> <p>Chamber Music, 1750 to 1830</p>	<p>Students should develop knowledge and understanding of chamber music from 1750 to 1830 and be able to comment on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • characteristics of chamber music; • music for instrumental ensembles of from three to eight performers; • the significance and importance of the string quartet in establishing chamber music; • form and structure in chamber music; • the use of textural and timbral resources; and • the contributions of Haydn, Mozart, Beethoven and Schubert to the chamber music tradition.

Content	Learning Outcomes
<p>Optional Area of Study 2 (AO3)</p> <p>Music for Solo Piano, 1825 to 1890</p>	<p>Students should develop knowledge and understanding of solo piano music from 1825 to 1890 and be able to comment on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • the piano as an instrument for professionals and amateurs; • the rise of the concert hall and public concerts; • the drawing-room society of the emerging bourgeoisie and the domestic market for piano pieces; • the increasing power, range and capabilities of the piano and the development of piano technique and virtuosity; • range of solo piano pieces, including dance and character pieces; • transcripts and arrangements of orchestral and organ works and operas for the piano; • nationalistic influences and features; • pianistic style; melodic, rhythmic, harmonic and formal features; and • the contributions of Chopin, Robert Schumann and Liszt to the solo piano tradition.
<p>Optional Area of Study 3 (AO3)</p> <p>The Musical, 1900 to Today</p>	<p>Students should develop knowledge and understanding of the musical during the period and be able to comment on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • the Broadway musical, 1919-1942; • exploration and expansion, 1943-1959; • 1960 to the present day; • the influence of musical styles such as operetta, ragtime, blues, jazz, pop and rock; • individual and ensemble numbers, the chorus and vocal styles;

Content	Learning Outcomes
The Musical, 1900 to Today cont.	<ul style="list-style-type: none">• the orchestra or band: symphonic scoring, big band scoring, and the use of amplification and electronic instruments;• relationships between music and drama: characterisation, expression of emotion, use of leitmotif, dramatic use of musical gesture, musical symbolism; and• the contributions of George and Ira Gershwin, Rodgers and Hammerstein, Bernstein and Lloyd Webber to the musical.

3.3 Unit A2 1: Making and Appraising Music 2

Students should increase their knowledge and understanding of the organisation of musical materials and continue to develop their ability to express and communicate ideas through music. They should extend their technical and expressive skills in making music through performing and composing, and they should develop their ability to understand and employ a greater range of tonal harmony. They should continue to develop their listening and appraising skills through refining compositions and performances.

Throughout their course of study, students should be encouraged to develop their capacity for critical and creative thinking, to see relationships between the different musical activities and to perceive their field of study in a broad perspective.

Content	Learning Outcomes
Performing (AO1)	Each student should be able to: <ul style="list-style-type: none"> • create a performance with technical control and accuracy; • interpret and communicate the composer’s intentions with an appropriate sense of style;
Composing (AO2)	<ul style="list-style-type: none"> • create, organise and develop musical ideas within the context of a composition assignment; • make consistent and effective use of tonal harmony; • control and use appropriate instrumental/music technology resources to create an effective realisation of the assignment;
Appraising (AO3)	<ul style="list-style-type: none"> • make critical and discerning judgements about their own performances and place the music within a wider repertoire; and • write coherent and reflective commentaries on their compositions and/or music technology submissions.

3.4 Unit A2 2: Responding to Music 2

In unit A2 2, all students must undertake two Areas of Study: one compulsory and the second one chosen from three options. In addressing these Areas of Study, students should gain an awareness of the relationship between music and its context, including the influences that maintain continuity and cause change.

Students should develop more discriminating aural perception skills through their involvement in a wide range of activities related to composing, performing, and listening and appraising. They should continue to develop their knowledge and understanding of the impact of ICT on the way music is heard, created and performed. They should also develop the ability to make more extensive connections within and between different aspects of their musical experience, particularly in relation to the synoptic assessment requirements.

Students should continue to have opportunities to undertake written assignments requiring extended prose in order to increase their skill in structuring and presenting thoughts, ideas and arguments in written format with appropriate musical vocabulary and attention to quality of written communication.

Content	Learning Outcomes
<p>Listening and Appraising (AO3)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • make critical and discerning judgements about music and its performance; • comment perceptively on: <ul style="list-style-type: none"> – <i>melody</i>: sequence, ostinato, riff, melisma, ornamentation (trill, acciaccatura etc), major/minor/pentatonic melodies, modal/whole tone melodies, inversion, augmentation, diminution, chromaticism; – <i>tonality and harmony</i>: use of major/minor tonality, modality, major/minor/diminished/dominant seventh chords, cadences, modulation to the dominant/subdominant/relative minor and to more remote keys, chromaticism, atonality, augmented sixth chords, suspensions, cadential second inversion chords, tierce de picardie, tonic/dominant pedal; – <i>metre, tempo and rhythm</i>: type of metre/tempo, regular/changing metres/tempi, rubato, syncopation, rhythmic ostinato, irregular and cross rhythms; – <i>timbre and texture</i>: voice types and instruments, a cappella, unison, monophonic/homophonic/polyphonic textures, imitation, canon, drone and pedal, fugue and antiphony;

Content	Learning Outcomes
<p>Listening and Appraising (AO3) cont.</p>	<ul style="list-style-type: none"> – <i>vocal genres</i>, including song, musical, opera (recitative, aria, chorus), anthem, Mass; – <i>instrumental genres</i>, including concerto, dances (waltz, minuet, gigue etc.), symphony, sonata, overture, programme music, string quartet and other ensembles; – <i>musical structures and established forms</i>, including binary, ternary, ground bass, rondo, variation, fugue, strophic, through-composed; – <i>musical conventions</i> used in different times and places and influences that maintain continuity and cause change; – the relationship between music and its social/cultural context; and – the impact of ICT on how music is heard; <ul style="list-style-type: none"> • structure and present their thoughts, ideas and arguments in extended writing; and • use specialist vocabulary relating to music and musical activity.
<p>Compulsory Area of Study (AO3)</p> <p>Music for Orchestra in the Twentieth Century</p>	<p>Students should deepen their knowledge and understanding of music for orchestra in the twentieth century through a detailed study of the following works:</p> <ul style="list-style-type: none"> • Debussy: <i>Prélude à “L’après-midi d’un faune”</i>; • Stravinsky: Overture, Gavotte and Vivo from <i>Pulcinella Suite</i> (1949 revised version); • Bartók: Concerto for Orchestra, fourth movement; and • Bernstein: <i>Cha-cha</i>, <i>Meeting Scene</i> and <i>Cool</i> from <i>Symphonic Dances from West Side Story</i>. <p>They should also gain knowledge and understanding of:</p> <ul style="list-style-type: none"> • twentieth century musical styles: impressionism, neoclassicism, nationalism and jazz influences; • forms: ternary, fugue, variation; and • the development of the orchestra and of individual instruments.

Content	Learning Outcomes
<p>Optional Area of Study 1 (AO3)</p> <p>English Secular Music, 1580 to 1600</p>	<p>Students should develop knowledge and understanding of the emergence and development of English secular music from 1580 to 1600 and be able to comment perceptively on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • the influence of Italian style, models and texts; • the range and nature of the literary texts and lyrics set to music, including pastoral, ethical and religious subjects; • the demand for and content of anthologies, including <i>Musica Transalpina</i> and <i>The Triumphes of Oriana</i>; • types of secular music: the ballett, canzonet, light madrigal, serious madrigal, consort song and ayre; • setting of texts, use of musical devices and word painting; • structures including through-composed and strophic and the use of refrain; and • the contributions of Morley, Byrd, Wilbye, Weelkes, Kirbye, Bennet, Farmer, Gibbons and Dowland.

Content	Learning Outcomes
<p>Optional Area of Study 2 (AO3)</p> <p>New Directions in Twentieth Century Music</p>	<p>Students should develop knowledge and understanding of new directions in twentieth century music and be able to comment perceptively on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • the development of electronic music and electronic instruments; • the use of electronically produced or manipulated sounds and the use of technology; • the rise of electronic studios and new means of creating and disseminating music; • minimalism; • total serialism and the definition and control of every aspect of musical sound, including register, articulation and tone colour; • complete control by the composer, interaction between the composer and the performer(s), the role of the performer and improvisation, and the combination of live and recorded music in performances; • new approaches to the treatment of sound and exploration of new musical resources, materials, techniques and forms; • the emergence of percussion instruments in their own right; • new vocal sounds, new string sonorities, the 'prepared piano', and new extremes of range and virtuosity; • new uses of conventional instruments; and • the contributions of Karl Stockhausen, Pierre Boulez and Steve Reich to twentieth century music.

Content	Learning Outcomes
<p>Optional Area of Study 3 (AO3)</p> <p>Jazz in the USA, 1930 to 1960</p>	<p>Students should develop knowledge and understanding of jazz in the USA from 1930 to 1960 and be able to comment perceptively on a range of appropriate musical examples. Students' study should include the following:</p> <ul style="list-style-type: none"> • the swing era: big bands, small groups and soloists; • the 1940s revival of New Orleans-style jazz; • 1940s modern jazz (bop/bebop): new ideas about harmonic substitutions, rhythmic vocabulary and melodic construction; • 1950s jazz: synthesis and consolidation of swing and bop; cool jazz and progressive jazz; • ensemble and solo styles, arrangement and improvisation, the rise of virtuosity; • developing approaches to harmony, melody and rhythm; and • the contributions of Benny Goodman, Billie Holiday, Count Basie, Duke Ellington, Dizzy Gillespie, Thelonious Monk, Charlie Parker, Miles Davis, John Coltrane and Ornette Coleman.

4 Scheme of Assessment

4.1 Assessment opportunities

Students can choose either to be assessed in stages during their AS and A Level courses or to leave all assessment to the end of these courses. The availability of assessment units is shown in Section 2 of the specification.

Students can choose to resit AS and A2 assessment units. The best result for each assessment unit will count towards the AS and A Level qualifications.

Results for each assessment unit can continue to contribute to an AS or A Level qualification while the specification is offered.

4.2 Assessment objectives

The assessment objectives for the AS and A Level are the same. We assess students' aural perception skills and their application of knowledge through each of the following assessment objectives. All students must:

- interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/or ensemble (*performing/realising*) (AO1);
- create and develop musical ideas with technical control and expressive understanding, making creative use of musical devices and conventions (*composing/arranging*) (AO2); and
- demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music (*appraising*) (AO3).

4.3 Assessment objective weightings

The assessment objective weightings for each assessment unit and the overall AS and A Level qualifications are set out in the table below:

Assessment objective	Assessment Unit Weighting						Overall Weighting	
	AS 1 Options		AS 2	A2 1 Options		A2 2	AS	A Level
	ABC	D		ABC	D			
AO1	56%	34%	-	53%	34%	-	36% <i>or</i> 22%	34% <i>or</i> 21%
AO2	34%	56%	-	34%	53%	-	22% <i>or</i> 36%	21% <i>or</i> 34%
AO3	10%	10%	100%	13%	13%	100%	42%	45%
Total	100%		100%	100%		100%	100%	100%

4.4 AS 1: Making and Appraising Music 1

In options A, B and C, students must undertake:

- a core solo or ensemble performance (108 marks) with a viva voce (12 marks); and
- a composing or music technology option (66 marks) with commentary (6 marks).

In option D students must undertake:

- a core composition (108 marks) with commentary (12 marks); and
- a performing option (66 marks) with a viva voce (6 marks).

Below are some additional details about the various options available to students in assessment unit AS 1:

	AS 1 Solo Performances	
	Core Solo	Optional Solo
Performance Requirements	<p>Students must present a balanced and varied solo performance. They must sing and/or play an instrument or instruments of their choice.</p> <p>Students may perform their own composition(s) as part of their solo performance programme provided the composition makes sufficient technical and expressive demands on them.</p> <p>Students must engage in a meaningful viva voce about points arising from the performance programme.</p>	
Performance Duration	5-8 minutes	3-5 minutes
Accompaniment	<p>If a student's performance needs an accompaniment, a competent accompanist should be provided. If no live accompaniment is available, students may present a solo performance supported by a backing track which should not detract from the student's performance.</p>	
Marks and Assessment	<p>Our visiting examiner will assess your students' solo performances. He or she will award marks according to the following criteria:</p> <ul style="list-style-type: none"> • technical control and accuracy (core 54 marks, optional 34 marks); • interpretation, sense of style and communication through the music (core 54 marks, optional 32 marks); and • viva voce (core 12 marks, optional 6 marks). 	

Technical Standards	The standard of performance should be at a level equivalent to at least Grade 4 of the accredited graded music examination boards. Credit will be given to candidates performing successfully above the minimum Grade 4 standard, up to 12 marks in the Core Solo/Ensemble Performance and up to 8 marks in Optional Solo/Ensemble Performances. See Appendix 1 for guidance on technical standards.
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AS 1 Ensemble Performances			
	<table border="1"> <tr> <th data-bbox="837 683 1045 716">Core Ensemble</th> <th data-bbox="1045 683 1356 716">Optional Ensemble</th> </tr> </table>	Core Ensemble	Optional Ensemble
Core Ensemble	Optional Ensemble		
Performance Requirements	<p>Students must participate in an ensemble performance.</p> <p>The music selected for the ensemble performance should enable the student to demonstrate fully the skills required for ensemble playing as outlined in the marking and assessment criteria below.</p> <p>The ensemble should normally consist of at least three performers. The student's part in any ensemble must be:</p> <ul style="list-style-type: none"> • clearly distinguishable from those of other performers; and • substantial enough to be assessed individually. <p>Students must also engage in a meaningful viva voce about points arising from the performance programme.</p> <p>Students may choose to have their ensemble skills assessed through vocal or instrumental performance. They may include their own composition as part of the ensemble performance provided the composition makes sufficient technical and expressive demands on them.</p>		
Performance Duration	<table border="1"> <tr> <td data-bbox="470 1512 837 1590">5-8 minutes</td> <td data-bbox="837 1512 1356 1590">3-5 minutes</td> </tr> </table>	5-8 minutes	3-5 minutes
5-8 minutes	3-5 minutes		
Accompaniment	It is not necessary for all members of the ensemble to be examination students.		

Marks and Assessment	<p>Our visiting examiner will assess your students' ensemble performances. He or she will award marks according to the following criteria:</p> <ul style="list-style-type: none">• technical control and accuracy (core 36 marks, optional 22 marks);• interpretation, sense of style and communication through the music (core 36 marks, optional 22 marks);• sensitivity to other members of the ensemble (core 36 marks, optional 22 marks); and• viva voce (core 12 marks, optional 6 marks).
Technical Standards	<p>The standard of performance should be at a level equivalent to at least Grade 4 of the accredited graded music examination boards. Credit will be given to candidates performing successfully above the minimum Grade 4 standard, up to 12 marks in the Core Solo/Ensemble Performance and up to 8 marks in Optional Solo/Ensemble Performances. See Appendix 1 for guidance on technical standards.</p>

AS 1 Compositions		
	Core Composition	Optional Composition
Composition Requirements	<p>Students should complete this element during the course and submit it at the end of April. One of our examiners will mark the task.</p> <p>Students must compose one piece of music. They may choose their own brief, compositional style and resources. They must submit their composition in the form of a recorded performance, which may be live or sequenced, with optional score. Recordings must be submitted in CD or MiniDisc format only. The recording should be accompanied by a commentary which should:</p> <ul style="list-style-type: none"> • outline the task and the student's intentions; • provide insight into the student's working methods; and • reflect on the compositional techniques used. <p>If a student uses music technology, they must include in their commentary full details of the equipment and program(s) they used.</p>	
Composition Duration	2½ -3 minutes	1½ - 2 minutes
Authenticity	<p>Students must include our official Statement of Authenticity form. The statement says that the submitted recordings are their own unaided work. Both the student and teacher must sign the form.</p> <p>We cannot accept unauthenticated submissions and will return them, unmarked, to the student's centre.</p> <p>The form is available on our website: www.ccea.org.uk.</p>	
Marks and Assessment	<p>Our examiners will assess your students' compositions and will award marks according to the following criteria:</p> <ul style="list-style-type: none"> • realisation of the task in relation to: <ul style="list-style-type: none"> – organisation and development of musical ideas (core 56 marks, optional 34 marks); – understanding, control and use of resources (core 52 marks, optional 32 marks); and – commentary (core 12 marks, optional 6 marks). 	

AS 1 Optional Music Technology Tasks

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
Task Requirements	<p>Students should complete this task during the course and submit their work at the end of April. One of our examiners will mark the task.</p> <p>Students must create a multi-track recording of a performance which consists of at least four independent vocal and/or instrumental parts. The student is free to select an appropriate performance for recording.</p> <p>All aspects of the recording process should be undertaken by the student alone.</p> <p>Students must submit:</p> <ul style="list-style-type: none"> • a rough-mix stereo recording with all original tracks audible; • the final stereo mix-down in digital format (MiniDisc or CD); and • a detailed commentary which: <ul style="list-style-type: none"> – outlines the student’s intentions; – provides a brief analysis of the music; – specifies the equipment used; and – describes the entire production process including the planning, preparation, recording, mixing and mastering procedures the student undertook to produce the final recording. 	<p>Students should complete this task during the course and submit their work at the end of April. One of our examiners will mark the task.</p> <p>Students must create a sequenced arrangement of a prescribed stimulus. The prescribed stimulus will include a melody and normally an accompaniment. The sequenced arrangement must have at least four independent parts.</p> <p>Students are free to arrange the stimulus in any way they choose and in a musical style of their choice. We will issue the prescribed stimulus/extract of music to be arranged to all centres before the end of September each year.</p> <p>Students are free to choose appropriate sequencing software and the method of data-input (real or step-time).</p> <p>All aspects of the sequencing process should be undertaken by the student alone.</p> <p>Students must submit:</p> <ul style="list-style-type: none"> • a standard MIDI file version of their sequenced arrangement; • an audio recording of their completed work with optional score; and

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
	In addition to the technical details of the recording process, students should include any musical considerations or challenges encountered, such as intonation or ensemble issues.	<ul style="list-style-type: none"> • a detailed commentary which: <ul style="list-style-type: none"> – outlines the student’s intentions; – specifies the equipment used; – provides a detailed analysis of the arrangement; – provides details of the compositional techniques used and the processes undertaken; and – comments on their choice of resources, stylistic and other influences.
Task Duration	2-4 minutes	1½ - 2 minutes
Authenticity	<p>Students must include, at the end of the commentary, our official Statement of Authenticity form. The statement says that the submitted recordings are their own unaided work. Both the student and teacher must sign the form.</p> <p>We cannot accept unauthenticated submissions and will return them, unmarked, to the student’s centre.</p> <p>The form is available on our website: www.ccea.org.uk.</p>	

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
Marks and Assessment	<p>Our examiners will assess your students' multi-track recordings and will award up to 72 marks according to the following criteria:</p> <ul style="list-style-type: none"> • the quality of the individual tracks and the techniques used in their recording (34 marks); • expressive impact of the final mixed stereo recording (32 marks); and • commentary (6 marks). 	<p>Our examiners will assess your students' sequenced arrangements and will award up to 72 marks according to the following criteria:</p> <ul style="list-style-type: none"> • organisation and development of musical ideas (22 marks); • understanding, control and use of musical resources (22 marks); • use of sequencing technology to produce the final performance including note accuracy, articulation, timbre, tempo, phrasing, dynamics, balance, panning and the use of effects as appropriate (22 marks); and • commentary (6 marks).
Equipment	<i>See Appendix 2 for guidance on equipment.</i>	

4.5 AS 2: Responding to Music 1

All students must undertake two examinations, as follows:

- one test of aural perception that lasts approximately 1 hour; and
- one written examination that lasts 75 minutes.

The examinations test the students’:

- ability to make critical judgements about unfamiliar music: the use of musical elements, structures and resources across a range of styles, genres, periods and traditions;
- knowledge and understanding of set extracts from works related to the compulsory Area of Study (Music for Orchestra, 1700 to 1900); and
- knowledge and understanding of one of the three optional Areas of Study (Chamber Music, 1750 to 1830; Music for Solo Piano, 1825 to 1890; or The Musical, 1900 to Today).

We award up to 54 marks for the test of aural perception, which are divided as follows:

- three questions on unfamiliar music, drawn from approximately 1700 to the present day, but not including music from any of the Areas of Study. If we use music from the twentieth century or present day, we will select it based on its accessibility to students at this level;
- one question on unfamiliar music related to the compulsory Area of Study (Music for Orchestra, 1700 to 1900); and
- one question on one or more set extracts studied as part of the compulsory Area of Study (Music for Orchestra, 1700 to 1900).

We award up to 54 marks for the written examination, which are divided as follows:

- a short, printed score extract from one of the set works from the compulsory Area of Study (Music for Orchestra, 1700 to 1900) followed by a number of short-answer questions. Questions focus on aspects of characteristics of musical style, structural matters, resources used and musical devices (27 marks); and
- one essay question (27 marks, including marks for quality of written communication) on one of the three optional Areas of Study (Chamber Music, 1750 to 1830; Music for Solo Piano; 1825 to 1890; or The Musical, 1900 to Today).

4.6 A2 1: Making and Appraising Music 2

In options A, B and C students must undertake:

- a core solo/ensemble performance (96 marks) with a viva voce (16 marks); and
- a composing/music technology option (60 marks) with commentary (8 marks).

In option D students must undertake:

- a core composition (96 marks) with commentary (16 marks); and
- a performing option (60 marks) with a viva voce (8 marks).

Below are some additional details about the various options available to students in assessment unit A2 1:

	A2 1 Solo Performances	
	Core Solo	Optional Solo
Performance Requirements	<p>Students must present a balanced and varied solo performance. They must sing and/or play an instrument or instruments of their choice.</p> <p>Their performance programme should include at least two contrasting pieces or two contrasting movements from a larger work.</p> <p>Students may perform their own composition(s) as part of their solo performance programme provided the composition makes sufficient technical and expressive demands on them.</p> <p>Viva Voce Students must show a wider musical perspective than that demonstrated at AS level. They must also be able to discuss points arising from their performance and associated vocal/instrumental repertoire with the visiting examiner. This discussion is worth 16 marks (core) or 8 marks (option).</p>	
Performance Duration	10-12 minutes	5-8 minutes
Accompaniment	<p>If a student's performance needs an accompaniment, a competent accompanist should be provided. If no live accompaniment is available, students may present a solo performance supported by a backing track which should not detract from the student's performance.</p>	

		A2 1 Solo Performances	
		Core Solo	Optional Solo
Marks and Assessment	Our visiting examiner will assess your students' solo performances. He or she will award marks according to the following criteria:		
	<ul style="list-style-type: none"> • technical control and accuracy (48 marks); • interpretation, sense of style and communication through the music (48 marks); and • viva voce (16 marks); <p style="text-align: center;"><i>112 marks available in total</i></p>	<ul style="list-style-type: none"> • technical control and accuracy (30 marks); • interpretation, sense of style and communication through the music (30 marks); and • viva voce (8 marks); <p style="text-align: center;"><i>68 marks available in total</i></p>	
Technical Standards	The standard of performance should be at a level equivalent to at least Grade 6 of the accredited graded music examination boards. Credit will be given to candidates performing successfully above the minimum Grade 6 standard, up to 12 marks in the Core Solo/Ensemble Performance and up to 8 marks in Optional Solo/Ensemble Performances. See Appendix 1 for guidance on technical standards.		

A2 1 Ensemble Performances		
	Core Ensemble	Optional Ensemble
Performance Requirements	<p>Students must participate in an ensemble performance.</p> <p>The music that students select for their ensemble performance should enable them to demonstrate fully the skills required for ensemble playing as outlined in the marking and assessment criteria below. The programme should include at least two contrasting pieces of music or two contrasting movements from a larger work.</p> <p>The ensemble should normally consist of at least three performers. The student's part in any ensemble must be:</p> <ul style="list-style-type: none"> • clearly distinguishable from those of other performers; and • substantial enough to be assessed individually. <p>Students may include their own composition as part of the ensemble performance provided the composition makes sufficient technical and expressive demands on them.</p> <p>Viva Voce Students must show a wider musical perspective than that demonstrated at AS Level. They must also be able to discuss points arising from their performance and associated vocal/instrumental repertoire with the visiting examiner. This discussion is worth 16 marks (core) or 8 marks (option).</p>	
Performance Duration	10-12 minutes	5-8 minutes
Accompaniment	It is not necessary for all members of the ensemble to be examination students.	

A2 1 Ensemble Performances		
	Core Ensemble	Optional Ensemble
Marks and Assessment	Our visiting examiner will assess your students' ensemble performances. He or she will award marks according to the following criteria:	
	<ul style="list-style-type: none"> • technical control and accuracy (32 marks); • interpretation, sense of style and communication through the music (32 marks); • sensitivity to other members of the ensemble (32 marks); • viva voce (16 marks); and <p><i>112 marks available in total</i></p>	<ul style="list-style-type: none"> • technical control and accuracy (20 marks); • interpretation, sense of style and communication through the music (20 marks); • sensitivity to other members of the ensemble (20 marks); • viva voce (8 marks); and <p><i>68 marks available in total</i></p>
Technical Standards	The standard of performance should be at a level equivalent to at least Grade 6 of the accredited graded music examination boards. Credit will be given to candidates performing successfully above the minimum Grade 6 standard, up to 12 marks in the Core Solo/Ensemble Performance and up to 8 marks in Optional Solo/Ensemble Performances. See Appendix 1 for guidance on technical standards.	

A2 1 Compositions		
	Core Composition	Optional Composition
Composition Requirements	Students should complete this element during the course and submit it at the end of April. One of our examiners will mark the task.	
	<p>Students must compose one piece of music which uses tonal harmony. They must base it on one of three stimuli, which we issue in September each year.</p> <p>The stimuli issued each year will be:</p> <ul style="list-style-type: none"> • a musical stimulus; and • lyrics for a song; and • a non-musical stimulus: for example, one related to the environment, a literary work, a painting, sculpture, etc. <p>Students may choose their own compositional style and resources.</p>	<p>Students must compose one piece of music which uses tonal harmony.</p> <p>Students should choose their own brief, compositional style and resources.</p>
Format	<p>Students must submit their composition in the form of a recorded performance, which may be live or sequenced, with optional score. Recordings should be submitted in CD or MiniDisc format only. The recording should be accompanied by a commentary which should include:</p> <ul style="list-style-type: none"> • an outline of the selected task and the student’s intentions; • an insight into the student’s working methods; and • reflection on the compositional techniques used. <p>Students who use music technology must also include in their commentary full details of the equipment and program(s) they used.</p>	
Composition Duration	3-4 minutes	2-3 minutes
Authenticity	Students must include, at the end of the commentary, our official Statement of Authenticity form. The statement says that the submitted recording is their own unaided work. Both the student and teacher must sign the form.	

	<p>We cannot accept unauthenticated submissions and will return them, unmarked, to the student's centre.</p> <p>The form is available on our website: www.ccea.org.uk.</p>
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	A2 1 Compositions	
	Core Composition	Optional Composition
Marks and Assessment	Our examiners will assess your students' compositions and will award marks according to the following criteria:	
	<ul style="list-style-type: none"> • organisation and development of musical ideas (32 marks); • appropriateness and consistency of harmonic language (32 marks); • understanding, control and use of resources (32 marks); and • commentary (16 marks). <p><i>112 marks available in total</i></p>	<ul style="list-style-type: none"> • organisation and development of musical ideas (20 marks); • appropriateness and consistency of harmonic language (20 marks); • understanding, control and use of resources (20 marks); and • commentary (8 marks). <p><i>68 marks available in total</i></p>

A2 1 Optional Music Technology Tasks

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
Task Requirements	<p>Students should complete this task during the course and submit their work at the end of April. One of our examiners will mark the task.</p> <p>Students must create two contrasting mixes derived from a multi-track recording of a performance. The original performance must consist of at least five independent vocal and/or instrumental parts. The student may add additional sequenced tracks to the 'live' tracks.</p> <p>The student is free to select an appropriate performance for recording.</p> <p>All aspects of the recording process should be undertaken by the student alone.</p> <p>Students must submit:</p> <ul style="list-style-type: none"> • a rough-mix stereo recording with all original tracks audible; • two contrasting final stereo mixes in digital format; and • a detailed commentary for each mix which: <ul style="list-style-type: none"> – outlines the student's intentions; – provides a brief analysis of the music; and 	<p>Students should complete this task during the course and submit their work at the end of April. One of our examiners will mark the task.</p> <p>Students must create a sequenced arrangement of a prescribed stimulus. The sequenced arrangement must have at least six independent parts and use tonal harmony.</p> <p>Students are free to arrange the stimulus in any way they choose and in a musical style of their choice. We will issue the prescribed stimulus/extract of music to be arranged to all centres before the end of September each year.</p> <p>Students are free to choose appropriate sequencing software and the method of data-input (real or step-time).</p> <p>All aspects of the sequencing process should be undertaken by the student alone.</p> <p>Students must submit:</p> <ul style="list-style-type: none"> • a standard MIDI file version of their sequenced arrangement; • an audio recording of their completed work with optional score; and • a detailed commentary which: <ul style="list-style-type: none"> – outlines the student's intentions; – provides a full list of equipment used;

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
	<ul style="list-style-type: none"> – describes the entire production process including the planning, preparation, recording, mixing and mastering procedures the student undertook to produce the final recording. <p>In addition to the technical details of the recording process, students should include comments on any musical considerations or challenges encountered, such as intonation or ensemble issues.</p>	<ul style="list-style-type: none"> – provides a detailed analysis of the arrangement; – gives details of the compositional techniques used and the processes undertaken; – comments on their choice of resources, stylistic influences and other influences (comments should also relate their arrangement to other works of a similar genre); and – comments on potential performance issues which may arise from a live performance of the sequenced arrangement.
Task Duration	6-8 minutes in total	2-3 minutes
Authenticity	<p>Students must include, at the end of the commentary, our official Statement of Authenticity form. The statement says that the submitted recording is their own unaided work. Both the student and teacher must sign the form.</p> <p>We cannot accept unauthenticated submissions and will return them, unmarked, to the student’s centre.</p> <p>The form is available on our website: www.ccea.org.uk.</p>	
Marks and Assessment	<p>Our examiners will assess your students’ multi-track recordings and will award up to 68 marks according to the following criteria:</p> <ul style="list-style-type: none"> • the quality of the individual tracks and the techniques used in their recording (30 marks); • effectiveness, expressive quality and contrast of the two mixes (30 marks); and • commentary (8 marks). 	<p>Our examiners will assess your students’ sequenced arrangements and will award up to 68 marks according to the following criteria:</p> <ul style="list-style-type: none"> • organisation and development of musical ideas (15 marks); • appropriateness and consistency of harmonic language (15 marks); • understanding, control and use of musical resources (15 marks);

	Multi-Track Recording Task	Sequenced Arrangement Task (of set stimulus)
Marks and Assessment cont.		<ul style="list-style-type: none"> • use of sequencing technology to enhance the final performance including note accuracy, articulation, timbre, tempo, phrasing, dynamics, balance, panning and the use of effects as appropriate (15 marks); and • commentary (8 marks).
Equipment	<i>See Appendix 2 for guidance on equipment.</i>	

4.7 A2 2: Responding to Music 2

All students must undertake two examinations, as follows:

- one test of aural perception that lasts approximately 1 hour; and
- one written examination that lasts 90 minutes.

The examinations will test the students’:

- ability to make critical judgements about unfamiliar music: the use of musical elements, structures and resources across a range of styles, genres, periods and traditions;
- knowledge and understanding of set extracts from works related to the compulsory Area of Study (Music for Orchestra in the Twentieth Century); and
- knowledge and understanding of one of the three optional Areas of Study (English Secular Music, 1580 to 1600; New Directions in Twentieth Century Music; or Jazz in the USA, 1930 to 1960).

We award up to 60 marks for the test of aural perception, which are divided as follows:

- two aural perception questions on unfamiliar music, drawn from approximately 1450 to the present day, but not including music from any of the Areas of Study;
- one contextual-style aural perception question on unfamiliar music, requiring an extended answer highlighting aspects of style, form, genre, period etc; and
- two aural perception questions on set extracts studied as part of the compulsory Area of Study (Music for Orchestra in the Twentieth Century).

We award up to 60 marks for the written examination, which are divided as follows:

- a short, printed score extract from one of the set works from the compulsory Area of Study (Music for Orchestra in the Twentieth Century) followed by a number of short-answer questions. Questions focus on aspects of characteristics of musical style, structural matters, resources used and musical devices (30 marks); and
- one essay question (30 marks, including 3 marks for quality of written communication) on the chosen Area of Study (English Secular Music, 1580 to 1600; New Directions in Twentieth Century Music; or Jazz in the USA, 1930 to 1960).

4.8 Quality of written communication

In each assessment unit for AS and A2 Music, students must demonstrate their quality of written communication. In particular, students are required 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 appropriate to their purpose and to complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Examiners assess the quality of students' written communication in their responses to questions or tasks that require extended writing. The examiners assess quality of written communication within all assessment units under AO3.

4.9 Synoptic assessment

The A2 assessment units include an element of synoptic assessment. This allows students to demonstrate expertise in the essential knowledge, understanding and skills of making and appraising music.

In GCE Music, synoptic assessment requires students to demonstrate that they can:

- make connections between different aspects of musical activities through performance, composition, viva voce and written commentaries;
- apply the skills, knowledge and understanding described in the assessment objectives to unfamiliar music through the test of aural perception; and
- demonstrate aural perception and aural discrimination through performance and use of music technology.

4.10 Stretch and challenge

The A2 assessment units provide opportunities for stretch and challenge. This is achieved by:

- a variety of question types in both the test of aural perception and written examination;
- open-ended questions in the test of aural perception, which require more extended writing: for example the contextual question on unfamiliar music;
- outcome in composition, performance and music technology tasks;
- written commentaries, which accompany the core/optional composition tasks and music technology tasks;
- detailed discussion with the visiting examiner regarding the core/optional performance; and
- credit in performance where students exceed the required minimum level of technical difficulty.

4.11 Reporting and grading

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

AS qualifications are awarded on a five grade scale from A to E with A being the highest. A Level qualifications are awarded on a six grade scale from A* to E with A* being the highest. We determine the AS and A Level grades awarded by aggregating the uniform marks obtained on individual assessment units. To be awarded an A*, candidates will need to achieve a grade A on their full A Level qualification and an A* on the aggregate of their A2 units. For students who fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the performance descriptions published by the regulatory authorities (See Section 5.4).

5 Links

5.1 Support materials

We provide the following materials to support this specification:

- specimen papers and mark schemes; and
- a resource list.

You can obtain these materials from our Music microsite at www.ccea.org.uk or in printed form from our Distribution Section.

We will expand our range of support materials to include:

- guidance on coursework;
- guidance on Areas of Study; and
- links to other support.

You can find details of our Annual Support Programme of events and materials for Music on our website: www.ccea.org.uk.

5.2 Curriculum objectives

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

- improve their knowledge and understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues through studying composers and their works, genres of music and the circumstances and social contexts in which composers lived and developed; and
- acquire and develop observational, analytical, critical and other skills needed in employment and higher education.

5.3 Key skills

All units of this specification provide opportunities for the development of the following nationally recognised Key Skills at Level 3:

- Communication
- Improving own Learning and Performance
- Information and Communication Technology
- 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.

5.4 Performance descriptions

You can obtain performance descriptions for the AS and A2 judgemental A/B and E/U boundaries from the QCA website at www.qca.org.uk.

5.5 Examination entries

The following entry codes apply to individual assessment units and the overall AS and A Level cash-ins in GCE Music:

AS 1: AAU11 (4 options)

AS 2: AAU12

AS cash-in: S7012

A2 1: AAU21 (4 options)

A2 2: AAU22

A Level cash-in: A7012

You can view details of how to make entries on our website. Alternatively, you can contact our Entries Team using the details provided in Section 5.8.

5.6 Students with particular requirements

We have designed this specification to minimise the need to adjust the assessment of students who have particular requirements. Details of the arrangements you can make for such students are available 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*.

5.7 Disability Discrimination Act (DDA)

AS/A Levels often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. 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 groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found 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*.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. *This will be kept under review and may be amended in the future.*

In A Level Music candidates with hearing impairments may be restricted when required to demonstrate aural perception skills.

Students with a hearing impairment may show aural perception by interpretation of a music score rather than actually listening to the music but would not be able to assess performance of the music.

Performing has been broadened to become performing/realising. This means that candidates with a physical impairment may do a “performance” using computer-generated sounds.

5.8 Contact details

The following list provides contact details for relevant members of our staff:

- Specification Support Officer: Nola McLarnon
(telephone: (028) 9026 1200, extension 2235, email: nmclarnon@ccea.org.uk)
- Officer with Subject Responsibility: Roger Trigg
(telephone: (028) 9026 1200, email: rtrigg@ccea.org.uk)
- Examination Entries, Results and Certification: Nicola Laight
(telephone: (028) 9026 1262, email: nlaight@ccea.org.uk)
- Examiner Recruitment
(telephone: (028) 9026 1243, email: appointments@ccea.org.uk)
- Distribution (past papers and support materials)
(telephone: (028) 9026 1242, email: smurray@ccea.org.uk)
- Support Events Administration: Events Information Service
(telephone: (028) 9026 1401, email: events@ccea.org.uk)
- Information Section (including Freedom of Information requests)
(telephone: (028) 9026 1200, email: info@ccea.org.uk)
- Business Assurance (appeals): Jeffrey Hamilton
(telephone: (028) 9026 1205, email: jhamilton@ccea.org.uk).

APPENDIX 1

Guidance on the technical standard for performance at AS/A2 Level

This guidance is intended to assist teachers and candidates in offering for assessment, performance of music which is of an acceptable standard in terms of its technical demands.

The music chosen for performance should achieve an appropriate balance between each student's level of technical control on the chosen instrument(s) or voice and the technical demands of the music.

Solo Performance

The technical demands of the music should enable the students to demonstrate accuracy in controlling features such as:

- a pitch range which is consistent with the normal repertoire;
- fast/slow/contrasting tempi and/or passage work;
- complex rhythmic and/or melodic passage work;
- a wide dynamic range or nuance within a narrow range; and
- ornamentation and/or chromaticism.

Ensemble Performance

The technical demands of the music should enable the student to demonstrate accuracy in contributing features such as:

- fast/slow/contrasting tempi and/or ensemble gradations of tempo;
- complex rhythmic and/or melodic passage work;
- parts which are independent and/or entries which are difficult;
- complex dynamic requirements such as dynamic gradations or nuance; and
- complex articulation requirements such as ensemble passage work at a more extreme tempo.

At AS, marks are available for a Grade 5 level programme (core 6 marks, optional 4 marks) and a Grade 6 level programme (core 12 marks, optional 8 marks). Programmes may consist of a range of pieces with varying technical and expressive demands (minimum Grade 4). Students will be given credit according to the demands of the programme as a whole.

At A2, marks are available for a Grade 7 level programme (core 6 marks, optional 4 marks) and a Grade 8 level programme (core 12 marks, optional 8 marks). Programmes may consist of a range of pieces with varying technical and expressive demands (minimum Grade 6). Students will be given credit according to the demands of the programme as a whole.

For performance components at AS and A2, teachers and students are advised to refer to the technical demands of Grades 4-8, as stated by the recognised music examining boards (e.g. ABRSM and Trinity/Guildhall).

Additional Guidance for Voice and Instruments at AS

The guidance set out below is intended to provide additional information which will establish an appropriate standard for performance in relation to individual instruments and voice.

Voice

The performance should be from memory and should, if possible, include songs in their original languages. The normal vocal range should be at least a tenth, with accurate pitch and intonation in more difficult intervals such as sevenths and diminished fifths. Diction should be excellent.

Piano

Piano pieces should be selected in accordance with the features outlined under solo and/or ensemble performance. The student should be able to demonstrate independence of hands and the ability to move fluently over the keyboard as well as the competent and sensitive use of pedals.

Irish Traditional Instruments, including Harp

The standard in Irish Traditional music is defined in terms of breadth of repertoire. The student's programme should include slow airs and difficult jigs and reels. There should be evidence of the student's own personal style of playing demonstrated through a wide range of appropriate and expressive ornamentation, especially in slow airs. This might include, for example, rolls, cranns and triplet grace notes.

Scottish Bagpipe

As in Irish music, the standard is defined in terms of breadth of repertoire. The student should present a varied programme which should include complex slow airs, reels, strathspeys and piobaireachd. There should be fluent finger and arm co-ordination to match the technical requirements of the music. The student should be able to focus on the quality of the tone by tuning the drones, understanding the function of the bridle and by setting the chanter reed.

Electronic Keyboard

The student should be able to demonstrate fluent use of the right hand with competent left-hand use of a wide harmonic range, including complex chords. There should be competent and effective use of the facilities available on the keyboard, for example, changing voices and accompaniment patterns during the performance.

Guitar

The student should be able to demonstrate fluent use of the left hand to produce complex chords, along with competent and effective right-hand techniques, including the ability to co-ordinate more complex melodic and accompaniment patterns. There should be effective/appropriate use of volume and effects controls on electric/amplified instruments.

Concert Harp

The programme should demonstrate a range of up to four octaves or include keys with three or more flats/sharps. The student should be able to use the pedals to deal with chromaticism and changes of key within a piece. They should also be able to move

fluently across the strings with clear articulation of a range of harp figurations, including the ability to articulate and co-ordinate melody with different styles of accompaniment.

Orchestral Percussion

All orchestral percussion programmes should include at least one piece on a tuned instrument, eg xylophone. The remainder of the programme may include pieces for timpani and/or side drum. Music chosen should enable the student to demonstrate a wide range on a chromatic instrument, producing clear articulation and effects such as tremolando. Rhythmic work should demonstrate complex rhythms, rolls and effects.

Strings

The student should be able to use positions as appropriate within the repertoire and positions across strings. They should demonstrate effective/expressive use of vibrato and the range of normal performance techniques. There should be good tone and a refined bowing technique, which might include the use of spread chords and double stopping. The programme may include pieces which may be less complex in range or rhythmic demands but may be written in more difficult keys.

Woodwind

The student should be able to use a range which extends to around three octaves (two for oboe and saxophone) with fluent breath control, even tone, clear tonguing, and good legato technique. The programme may include pieces which are less complex in range or rhythmic demands but are written in more difficult keys.

Brass

The student should be able to use a range which extends to around two octaves, with competent tongued and legato playing and a good, even tone. The programme may include pieces which are less complex in range or rhythmic demands but are written in more difficult keys.

Drum-Kit

The student should be able to demonstrate 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.

APPENDIX 2

Guidance on resources necessary for candidates undertaking multi-tracking and sequencing options at AS and A2

In order for candidates to undertake the requirements of the sequencing and multi-tracking options of this specification, they should have access to the following resources:

Sequencing:

- A computer with an appropriate sequencing software programme.
- A multi-timbral sound source such as a synthesizer, sound module or sound card, with a minimum of 32 – note polyphony and appropriate built-in effects such as reverb.
- A velocity-sensitive, or touch-sensitive, keyboard for inputting notes and other information.
- A MIDI interface device or lead may be required to connect the above devices.
- A digital recorder such as a MiniDisc recorder or CD writer/burner to record and submit the finished work.
- High-quality stereo speakers (with amplifier) and/or headphones for high-level monitoring of work and to ensure quality of final submission.

Multi-track Recording:

- At least one good-quality microphone (preferably a condenser microphone).
- A multi-track tape recorder (minimum 4 tracks). (A digital recorder or hard-disc computer software/hardware would be preferable).
- A mixing desk capable of controlling and manipulating the input and output levels of individual tracks, the panning (stereo placement) of each track, the EQ (treble and bass) of each track, and the ability to produce a stereo mixdown with added effects such as reverb, chorus or delay as required.
- An effects unit or signal processor capable of producing a range of digital or analogue effects (such as reverb, chorus and delay) which may be used to enhance an individual track and/or the final stereo mix. This equipment is often incorporated into other devices such as mixing desks or software programmes.
- High-quality stereo speakers (with amplifier) and/or headphones for high-level monitoring of work and to ensure quality of final submission.
- A digital recorder such as a MiniDisc recorder or CD writer/burner to record and submit the finished work. (Please note that an analogue recorder such as an audio cassette tape is no longer acceptable for the submission of a final mix.)



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