

EXPERT GROUP REPORT
FOR
AWARDS SEEKING ADMISSION TO
THE UCAS TARIFF

ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC

MUSIC AWARDS AT GRADES 6, 7 and 8

April 2002

CONTENTS	Page
Introduction	3-5
The Conduct of the Comparability Study	5
Summary and Recommendations	5-8
Section 1: The Composition of the Expert Group	9
Section 2: Overview of the Benchmark Award	10-16
Section 3: Overview of the Award Seeking Admission to the Tariff	17-24
Section 4: The Work of the Expert Group	25-37
Appendix 1 CVs of Expert Group Members	38-43
Appendix 2 Evidence	44-45
Appendix 3 Mapping Exercise	46-53

INTRODUCTION

The UCAS Tariff is a new points score system for entry to HE from September 2002. It replaces the existing A level points system. The new system was developed to reflect a wider range of qualifications currently offered by applicants to and accepted by Higher Education Institutions. It also embraces substantial reforms to post-16 qualifications implemented from September 2000, popularly known as Curriculum 2000. These reforms completely restructured GCE A/AS levels, replaced the Advanced GNVQ with a suite of VCE awards, and introduced more emphasis on the attainment of Key Skills. For the first time, the points system accommodates Scottish Framework Qualifications.

The Tariff was developed with three specific purposes in mind as follows:

- To report achievement as a points score to Higher Education
- To allow admissions staff to make flexible offers
- To allow broad comparisons to be made between different types of achievement and different volumes of study

The table below shows the points values within the Tariff of the qualifications currently contained within the system:

UCAS Tariff (Revised March 2002)												
CACHE Diploma ¹		GCE and VCE Qualifications			Single Units		Score	Scottish Framework Qualifications				
Theory	Practical	GCE/ VCE AS	GCE/ VCE A level	VCE Double Award	1-unit ²	Key Skills ³		Adv Higher	Higher	Int 2	Standard Grade Credit	Core Skills ⁴
A				AA			240					
				AB			220					
B				BB			200					
				BC			180					
C				CC			160					
				CD			140					
D	A		A	DD			120	A				
	B		B	DE			100	B				
E	C		C	EE			80	C				
							72		A			
	D	A	D				60		B			
		B					50					
							48		C			
							42			A		
	E	C	E				40					
							38				Band 1	
							35			B		
		D				Lvl 4	30					
							28			C	Band 2	
		E			A	Lvl 3	20					Higher
					B		17					
					C		13					
					D	Lvl 2	10					
					E		7					Int 2

¹ The scores shown for the CACHE Diploma in Child Care and Education come into effect for entry to HE in 2003 onwards

² Covers freestanding Mathematics qualifications at level 3 and VCE units taken over and above those required to achieve the 12-unit Double Award

³ The scores shown are for each of the individual key skill units in Application of Number, Communication and Information Technology which are ungraded.

⁴ The scores shown are for each of the five Scottish core skills

The Tariff and the National Qualifications Framework

The Tariff gives numerical values to qualifications, and establishes agreed equivalences between the types of qualifications covered. The system allows broad comparisons to be made between applicants with different volumes of study and types of achievement. The equivalences derive from those established within the English, Welsh, and Northern Irish National Framework of Qualifications. Qualifications admitted to the framework are the subject of a rigorous regulation system operated by three sister regulatory authorities, led by the Qualifications and Curriculum Authority. The framework has been developed to give coherence and clarity to the provision of qualifications. It includes three broad categories of qualifications:

- General, e.g. GCE GCE A-level and the new GCE AS
- Vocationally-related, e.g. VCE A level, VCE AS and VCE Double Award
- Occupational, e.g. National Vocational Qualifications.

Details of the accreditation process are contained in the publication *Arrangements for the statutory regulation of external qualifications in England, Wales and Northern Ireland*.

The qualifications which form the subject of this report, the Music Awards at Grades 6 to 8 from the Associated Board of the Royal Schools of Music (ABRSM), the qualifications seeking entry into the Tariff, and the Edexcel Music GCE A-level, the qualification against which the Music Awards are benchmarked, all fall within the general category.

It was always envisaged that other qualifications would be brought into the Tariff system as they become accredited into the National Framework. The approach by ABRSM was made following accreditation of their Music Awards in 2001. UCAS was also contacted by Trinity College and the Guildhall School of Music and Drama with a view to accommodating their Music Awards within the Tariff. Discussions with QCA revealed that the awards offered by all three awarding bodies were very similar, and analogous with the offer of the same subject at, for example, GCE GCE A-level by a number of different awarding bodies. It was subsequently made known to UCAS that a fourth awarding body, the London College of Music also offered the same awards.

In the circumstances it was agreed that although the application of the protocol would relate to the awards offered by ABRSM, the points ascribed would also relate to similar awards offered by the other three awarding bodies. The cost of the process was thus shared across the four awarding bodies involved, and representatives from Trinity, Guildhall and the London College of Music observed the work of the Expert Group and contributed to discussions.

This report describes how the process of benchmarking the ABRSM's Practical and Theory Music Awards at Grades 6, 7 and 8 against GCE GCE A-level Music enabled the identification of an appropriate number of UCAS Tariff points for such awards.

The Tariff – promoting wider access to Higher Education

The new points system assists admissions tutors to make broad comparisons across applicants with different types and sizes of qualification. The way in which points are determined through the application of the protocol, developed on behalf of UCAS by the Department of Educational Studies at University of Oxford, provides a level of confidence to admissions staff for the use of the Tariff within the HE sector. Thus, recognition is attributed to qualifications offered by applicants which may otherwise not be known by HE staff, and is important in the context of increasing participation in and widening access to Higher Education as a whole.

THE CONDUCT OF THE COMPARABILITY STUDY

In order to ensure a robust and transparent procedure for allocating UCAS tariff points to qualifications seeking admission to the framework, UCAS approached the University of Oxford, Department of Educational Studies for assistance in developing an appropriate methodology. Acknowledging the problematic nature of comparability studies, the Department proposed a procedure based on the premise that such comparisons can only be achieved through the exercise of collaborative judgement by an expert group. Guidelines were drawn up for the composition of the expert group, the evidence that would need to be collected and examined and the choice of a benchmark qualification. Procedures were developed for the conduct of the work of the expert group, including detailed sets of questions to be addressed at different stages in the process. Section 6 of this report illuminates these procedures and reflects the sets of questions and the decision making process in its structure.

The judgements made by the Expert Group in this report are presented as suggested allocations of UCAS points which take account of the size and demand of the award seeking admission to the Tariff and a candidate's level of attainment within that award. However, the guidelines provide for an automatic review process to be conducted at a later stage in the light of further evidence. This latter point acknowledges the fact that both benchmark qualifications and those seeking admission to the Tariff may still be relatively new. Consequently there may only be a relatively small amount of evidence available at the time of the work of the Expert Group. There is, therefore, a need to review the decisions of the Group when more evidence becomes available and when HE admissions tutors have gained more experience of using the awards as entry qualifications.

The work of the Expert Group is subject to a quality assurance procedure by the University of Oxford, Department of Educational Studies, which includes scrutiny of the Group's report by an independent auditor from the Department.

SUMMARY AND RECOMMENDATIONS

This report contains a detailed examination by an Expert Group of the ABRSM Music Awards against the selected benchmark qualification, the Edexcel GCE A-level Music. Section 1 of the report sets out the composition of the Expert Group. Sections 2 and 3 provide an overview of the qualifications. Section 4 illustrates the procedures

followed by the Expert Group, and reflects, in its structure, the sets of questions which were addressed and the Group's decision making processes.

A comparison of the aims of the qualifications showed that there was a significant degree of common ground between the performing and listening components of the GCE A-level and the Music Awards, but that the A-level included components which are not addressed by the Music Awards, e.g. the development of the skills of composition and the understanding of the history of music. In addition to this difference in size of the respective qualifications, there were also differences in the modes of assessment and in the grading systems. It was also noted that the Practical and Theory were independent qualifications, which can be taken at different grades and at different times.

The Expert Group therefore faced three main tasks:

1. To determine the size of each of the Practical and Theory Music Awards at Grades 6, 7 and 8 in relation to the GCE A-level
2. To calibrate the three grades of each of the Practical and Theory Music Awards (Pass, Merit, Distinction) against the five A-E grades at GCE A-level
3. To allocate Tariff points to each grade of each of the Practical and Theory Awards at Grades 6, 7 and 8

For the first task, a comparison of notional study hours was carried out, followed by a lengthy and detailed analysis of common and unique areas of content. The outcome of these two exercises is shown in the following table:

The size of the Music Awards expressed as a percentage of the size of the A-level

Music Awards Practical + Theory	Method of Analysis	
	Notional Hours of Study	Matching of Content
Grade 6	34%	38%
Grade 7	45%	48%
Grade 8	66%	61%

The second exercise had enabled the Expert Group to establish the relative sizes of each of the Practical and Theory Music Awards in relation to the A-level as a percentage calculation. It was agreed that these figures would be used to calculate the allocation of Tariff points. (See Section 4, Table 2.)

For the second task, a practical assessment exercise was carried out, where Group members listened to, and assessed against the relevant A-level criteria, a selection of candidate evidence drawn from recordings of examinations of set pieces for the Practical Awards performed on different instruments. The performances included a range of grades from Pass to Distinction.

In the view of the Expert Group this exercise suggested that a Grade 8 Distinction was of a higher standard than a Grade A at A-level, and that a Merit at Grade 7 and 8 was equivalent to slightly more than an A grade at A-level. In addition, the evidence suggested that a pass at Grade 6 was aligning with a C grade at A-level.

This evidence, combined with the evidence of the relative sizes of the awards, provided the basis for an initial allocation of Tariff points. (See Section 4, Pages 32 and 33.) However, comparison of assessment modes raised a matter not included in the Protocol – the issue of ‘criticality’, or the special circumstances relating to the assessment demand on a candidate sitting the Practical Music Awards. It was recognised that some weight should be given to the potentially greater assessment demand of the Practical Music Awards than the A-level performing papers and a weighting factor of 1.2 was therefore introduced into the calculations of the allocation of Tariff points. (See Section 4, Table 7.)

Finally, three minor adjustments to the Tariff points allocated were made for the following reasons:

- The total of 80 UCAS Tariff points for a Distinction at Grade 8 was felt to be too high and should be adjusted downwards to 75 Tariff points.
- The Merit at Grade 7 was thought to be too low, as the distance from a Pass to a Merit Grade was greater than the distance from a Merit to a Distinction. It was proposed, therefore, that the number of points awarded for a Merit in the Grade 7 Practical should be raised to 55. This also matched the view of the ABRSM representatives that a Pass in Grade 8 Practical was equivalent to a Merit at Grade 7.
- To bring the Grade 6 into line with the relationship between the UCAS Tariff points being given for Grade 7 and Grade 8 requires the addition of 5 UCAS tariff points for Grade 6 Merit and Distinction.

The Expert Group therefore recommends the allocation of Tariff points set out on the next page.

Recommended allocation of UCAS Tariff points to ABRSM Practical and Theory Awards

UCAS Points	AS	A2	Practical			Theory		
			Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		

SECTION 1: THE COMPOSITION OF THE EXPERT GROUP

The following four individuals with expert knowledge and experience of the qualifications under consideration in this study were selected:

- Philip Munday, Director of Examinations, ABRSM
- Nigel Scaife, Syllabus Development Manager, ABRSM
- Hugh Benham, Edexcel Chief Examiner for A Level Music
- David Trendell, Lecturer in Music, Kings College London

The CVs of the four Expert Group members are attached at Appendix 1.

Anne Matthews, representing the University of Oxford Department of Educational Studies, acted as the facilitator for the work of the Group, ensuring that the Group worked systematically through the procedures. Jill Johnson, Head of the Outreach Department at UCAS, guided and supported the work.

The whole process was overseen and quality assured by Dr Geoff Hayward, Lecturer at the University of Oxford Department of Educational Studies.

SECTION 2: OVERVIEW OF BENCHMARK AWARD

A LEVEL MUSIC

This award was chosen as the benchmark award since it represented the closest match in aims and content of a qualification which had already been admitted to the UCAS Tariff.

2.1 Aims and purpose of the qualification

The aims of the Advanced Subsidiary and Advanced GCE Music are to:

- Encourage students to extend the knowledge, skills and understanding needed to communicate through music and take part in music making
- Encourage students to engage in, and extend their appreciation of, the diverse and dynamic heritage of music, promoting spiritual and cultural development
- Encourage students to develop particular strengths and interests, encouraging lifelong learning providing access to music-related careers
- Provide a worthwhile, satisfying and complete course of study, which broadens experience, develops imagination, fosters creativity and promotes personal and social development.

The rationale for the qualification is: ‘to allow students to study music in an integrated way with the opportunity to specialise at Advanced GCE. It allows students to study music as a practical, intellectual and creative subject with specialist pathways in performing, and composing. It is designed to have the rigour of Advanced GCE in terms of the breadth, depth and scope of the content as well as in the challenges posed in the assessment tasks. It recognises that we live in an age of cultural diversity and the Areas of Study cover a wide range of music: classical, world, popular and jazz. Each area is seen within a broader cultural and historical context.’ (Edexcel Specification, Page 3)

2.2 History of the qualification

The qualification was designed in 1998 and 1999, in accordance with national criteria. ‘The specification conforms to the Qualifications and Curriculum Authority (QCA) common qualification criteria, to the criteria for the General Certificate of Education (GCE): Advanced Subsidiary and Advanced GCE and to the QCA subject criteria for GCE Music.’ (Edexcel Specification, Page 9)

The first AS (=Advanced Subsidiary GCE) examination took place in 2001. The first A2 (= Advanced GCE) examination takes place in 2002.

A level Music qualifications have been offered by Edexcel and its predecessors London Examination, ULEAC, ULSEB and the University of London for many years. The syllabuses in operation in the late 1990s and in the years 2000 and 2001 included ‘ordinary’ Music examinations with various options but a core of Aural, Compositional Techniques and/or Free Composition and Arrangement, Musical History and Analysis, and Performance to Grade 6 or to Grade 8 standard. A Theoretical Music syllabus excluded practical work and required candidates to offer a

wider range of written papers. Practical Music could be taken separately or in conjunction with Theoretical Music: this required students to take two performance papers in separate instruments; to write about performance issues and the repertoire of their main instrument; and to sit an aural examination. AS (then meaning ‘Advanced Supplementary’) examinations were available in all the three above-mentioned areas.

2.3 Entry requirements for the qualification

No prior knowledge is required for this qualification: ‘The qualifications have been designed on the assumption that they are available to everyone who can achieve the required standard. However, it is recommended that students embarking on the course should have shown themselves capable of operating at a level of practice and understanding equivalent to that required for one of the higher grades in GCSE Music. They should be able to perform to a standard roughly equivalent to a pass at Grade IV.’ (Edexcel Specification, Page 13)

The expected candidature is:

- Students who have studied GCSE Music and wish to develop their skills and understanding
- Students wishing to study music, popular music or a combined arts subject in higher education
- Students wishing to gain an AS or Advanced GCE alongside a BTEC National Diploma Course or the Advanced GNVQ Diploma in Performing Arts
- Students wishing to pursue a vocation in music, and/or the arts
- Mature students who wish to broaden their experience and deepen their understanding of both live and recorded music as part of lifelong learning.

2.4 Age of candidates

Almost all candidates take AS in Year 12 and are aged 17 or 16; almost all candidates will take A2 at age 18 or 17. A few will repeat at ages 18/17 and 19/18.

The examination is open to candidates of other ages: increasingly it is likely that AS will be attempted by students in Year 11 at age 16 or 15.

‘Mature’ candidates have been few in the past, and are likely to be few in the future. Private entry is not possible under the present regulations; it was allowed until 2001, although with certain restrictions.

2.5 Hours

A survey of 18 institutions was conducted by the Edexcel Chief Examiner. This showed that in general an average of 4.5 hours’ teaching time a week and an expectation of an average of 4 hours’ homework a week. There are about 65 teaching weeks in the two year course.

2.6 Content and structure of the qualification

NB: The following text is taken mainly from the Edexcel Specification, Pages 6-8.

The Advanced Subsidiary examination

The AS comprises Units 1, 2 and 3 and may be awarded as a discrete qualification or counts for 50% of the full Advanced GCE. Students are introduced to the skills of performing and composing in AS and are able to extend these in the full Advanced GCE. Aural skills and the work on two Areas of Study in context underpin the application of the practical and creative skills.

Unit 1: Performing: 30% of the marks for AS (15% of the whole AS/A2)

Paper 11, Solo Performing (50% of the marks for Unit 1): Externally assessed
Paper 12, Performing During the Course (50% of the marks for Unit 1): Internally assessed and externally moderated

Unit 1 enables students to develop their skills in performing. During the course, students have the opportunity to take part in ensemble performances as well as performing solo. Students will perform one or more solo pieces of their choice, with or without accompaniment and lasting between five and six minutes. As part of their performing during the course, students will be expected to play one of their own compositions either as a soloist or as part of an ensemble or group or as director of an ensemble or group. Students may use their Unit 2 composition or any other. Centres will be required to produce a recording of a solo performance by each student for the moderation of performing during the course to take place.

Unit 2: Developing musical ideas: 30% of the marks for AS (15% of the whole AS/A2)

Paper 21, Compositional Techniques (50% of the marks for Unit 2): Externally assessed
Paper 22, Composition (50% of the marks for Unit 2): Externally assessed

In Unit 2 students develop musical ideas in the form of original compositions and compositional techniques exercises. For compositional techniques, students study the following topics and submit two compositional techniques tasks: textures (Baroque counterpoint *or* minimalism); chords and cadences (Bach chorale *or* 32-bar pop song); scales, modes and series (Renaissance counterpoint *or* serialism); timbres (extended instrumental techniques *or* electro-acoustic music). For composition, students study one topic from the following list and submit one free composition: variations; romantic miniatures; neo-classicism; post-modernism; popular song; club dance and hip-hop; fusions; film and television music; music theatre.

There are opportunities to relate composition and/or composition techniques to Areas of Study. The compositions must be presented as a score (either handwritten or printed), and as a recording (on cassette tape, CD or mini-disc).

Unit 3: Listening and understanding: 40% of the marks for AS (20% of the whole AS/A2)

Paper 31, Listening Paper (37½% of the marks for Unit 2): Externally assessed
Paper 32, Musical Understanding (62½% of the marks for Unit 2): Externally assessed

In Paper 31, students will respond to questions related to music heard on a CD during a 45-minute examination. They will answer questions on: timbre and texture; comparison of performances; aural recognition; and perception of tonality and harmony. In Paper 32 students will have an hour and a half to respond to two structured questions, one on each of their chosen Areas of Study.

The Advanced GCE examination

The full Advanced GCE is made up of all of the AS plus Units 4, 5 and 6 (together Units 4, 5 and 6 are known as A2). In the Advanced GCE units, students extend their knowledge of one of the Areas of Study and choose a further Area of Study. In Unit 4 students will either follow Pathway A with an emphasis on composition or Pathway B with an emphasis on performance.

Units 4, 5 and 6 cannot be taken without Units 1, 2 and 3 being taken at the same time or previously.

Unit 4: Specialist options: 15% of the whole AS/A2

Pathway A: Paper 41 – Composition portfolio. Externally assessed coursework. Students will produce two compositions, one from each of two topics chosen from the following: variations, romantic miniatures, neo-classicism, post-modernism, the popular song, club dance and hip-hop, fusions, film and television music, music theatre. Together the two works must last not less than six minutes. The compositions must be presented as a score (either handwritten or printed) and as a recording (on cassette tape, mini-disc or CD wherever possible). Students will be required to submit with their compositions a short description, using pro forma supplied by Edexcel, of the procedure that they have used in their work.

OR

Pathway B: Recital: Paper 42 – Recital. Externally assessed. Students will present a recital lasting for at least 20 minutes on one or more instruments. Students are required to create a well-balanced, coherent and varied programme of works. An audience may be present at the student's discretion. The accompaniment may be for a keyboard instrument or any group, or on a backing tape, provided that the student has a clearly defined solo role. Students should supply programme notes, using the pro forma supplied by Edexcel.

Unit 5: Performing and composing: 15% of the whole AS/A2

Paper 51, Compositional Techniques (50% of the marks for Unit 5): Externally assessed

Paper 52, Performing during the Course (50% of the marks for Unit 5): Internally assessed and externally moderated

Unit 5 involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

Composition techniques: students will extend their knowledge of one of the compositional techniques studied in Unit 2, and will be assessed by completing a commissioned exercise.

Performing: students will take part in a range of solo and ensemble performance activities during the course. Each student will keep a log of his or her performances, and will choose four for submission to Edexcel, to include at least one solo item and one ensemble item. The teacher will have been present for at least three of the chosen performances. Centres will be required to produce a recording for moderation purposes including evidence of a solo performance by each student. The final log will be on a pro forma supplied by Edexcel.

Unit 6: Analysing music: 20% of the whole AS/A2

Paper 61, Listening Paper (37½% of the marks for Unit 6): Externally assessed

Paper 62, Musical Understanding (62½% of the marks for Unit 6): Externally assessed

Unit 6 involves synoptic tasks that test the knowledge, skills and understanding developed across the whole qualification.

In Paper 61, students will respond to questions related to unfamiliar music heard on a CD during a 45-minute examination. They will answer questions that draw on a wide repertoire of music on context, and on comparison of different passages of music. They will be required to complete a general test of aural perception.

In Paper 62 students will have two hours to write five answers, one of which will be in essay format. Three answers will relate to the Area of Study previously selected for AS; the other two answers will relate to the Area of Study selected specifically for the A2 year.

2.7 Assessment – procedures, methods and levels

As is indicated above, there is a mixture of examination and coursework. Most marking is done externally, but Papers 12 and 52 are examined by teachers, whose marking is moderated by Edexcel examiners.

AS Unit 1 Performing. Papers 11 and 12 can be assessed at any time during the course but must be submitted to Edexcel by May 15 for assessment by an external examiner.

NB: for Unit 1 'the standard level of performance is to correspond to Grade 5 of the graded examinations of such bodies as the ABRSM, the Guildhall School of Music and Drama, Trinity College and the London College of Music. If the level of difficulty is higher or lower than Grade 5, the raw mark will be scaled according to the [level of difficulty] grid.' (Edexcel Specification, Page 20)

Unit 2 Developing Musical Ideas: Papers 21 and 22 (the compositional techniques exercises and the composition elements respectively) must be submitted to Edexcel by May 31 and May 15 respectively for assessment by (different) examiners. Work on the compositional techniques exercises may be undertaken at any time between the release of the techniques paper in mid April and the coursework deadline.

Unit 3 Listening and Understanding: Paper 31, a listening test lasting 45 minutes, will be taken on a set date in May. Paper 32, a written paper lasting one and a half hours, will take place on the same morning or afternoon as Paper 31.

A2 Unit 4 Specialist options: Pathway A Composition Portfolio: the two compositions must be submitted to Edexcel by May 15 for assessment by an external examiner. Pathway B Recital: the recital can take place at any time during the course up to May 15 in the A2 year.

NB: for Unit 4, Paper 42 'the standard of performance is taken to correspond to Grade 6 of the graded examinations of such bodies as the ABRSM, the Guildhall School of Music and Drama, Trinity College and the London School of Music. If the level of difficulty is higher or lower than Grade 6, the raw mark will be scaled according to the [level of difficulty] grid.' (Edexcel Specification, Page 40)

Unit 5 Performing and Composing: Paper 51: students will be assessed by completion of a single composition techniques exercise done under examination conditions (up to 3 hours allowed) on a set day in May or June. Work is marked by an external examiner. Paper 52: the performances for this performing during the course component can take place at any time during the AS or A2 year up to 15 May in the A2 year.

Unit 6 Analysing Music: Paper 61, the Listening Paper will take place on a set day in June. Candidates have 45 minutes. Work is examined externally. Paper 62, the A2 Listening and Understanding paper (two hours allowed) will take place on the same morning or afternoon as Paper 61, and will be marked externally.

2.8 Grading

Candidates for AS are awarded a grade from A to E, or are unclassified. At the end of the whole course, the marks for AS are combined with those from A2 to produce an overall grade from A to E. Centres are given information about marks for specific papers; they may see scripts on request; re-marking (with or without written report) is available.

Grading and awarding are done at a meeting in which senior examiners and Edexcel staff are present. Each component of the examination (e.g. Paper 21) is graded by inspection of scripts. Grade boundaries are set for A (that is, the lowest possible mark for an A is determined) for each paper; the same process takes place at the E boundary. The overall grades are determined with reference to the awarding procedures of Edexcel for all GCE A-level examinations, which are in line with the QCA Code of Practice.

2.9 QA systems and code of practice

Each examiner (officially termed an ‘assistant examiner’) is responsible to a team leader or to a principal examiner. He or she marks in accordance with a mark scheme drawn up by the principal examiner, and submits two samples of marking for inspection. If marking is less than satisfactory, further samples may be asked for; or his/her work may be statistically adjusted or re-marked. In extreme cases, an assistant examiner may be relieved of his or her marking in the course of the examining process. Team leaders are responsible to principal examiners, again offering two samples. Principal examiners are responsible to the chief examiner. The chief examiner is responsible to the chair of examiners where there is one; in other cases his work is inspected by a senior colleague.

Examination question papers are set by a principal examiner; inspected by a reviser; amended, in the light of the reviser’s comments, by a committee of senior examiners; inspected by an assessor after typesetting; and further inspected by Edexcel personnel and the principal and chief examiners.

The qualification works within the terms of the QCA’s ‘GCSE, GCE, VCE and GNVQ Code of Practice’.

SECTION 3: OVERVIEW OF THE AWARD SEEKING ADMISSION TO THE UCAS TARIFF

THE ABRSM MUSIC AWARDS AT GRADES 6, 7 AND 8

3.1 Aims and purposes of the qualifications

The aims of the Music Awards are to:

- Give students opportunities to acquire the knowledge, skills and understanding to perform music with accuracy, technical fluency and musical awareness.
- Provide a clear framework against which to measure musical development
- Encourage and motivate players and singers at all levels, from the earliest stages to conservatoire entry level, regardless of age and background, through the provision of goals and the measurement of progress
- Provide opportunities for progression by way of a carefully graded scheme which covers all levels, each grade building progressively on the skills of the previous level to provide a logical framework for progress.

The examinations find their application in the setting of international benchmarks and are used to measure musical achievement throughout the British education system. They are listed as entry qualifications in the music department prospectuses of many universities (e.g. Durham, Bristol, Edinburgh and Birmingham), colleges of higher education and conservatoires. In addition they are used to illustrate the standards required for entry to youth orchestras, choirs and other similar bodies.

3.2 History of the qualifications

The Associated Board is the world's leading provider of graded music examinations. Since 1889 the Board has been measuring the performance of developing musicians of all ages, providing clear, attainable goals and currently examines more than 600,000 candidates a year in 86 countries, of whom about 340,000 are UK-based.

The system of assessment was put in place by the Royal Academy of Music and Royal College of Music in order to provide high quality support to teachers and students at a time when spurious examining boards and many charlatan teachers were operating in the UK.

There are eight grades of examination, numbered progressively in order of difficulty from 1 to 8. Until the end of the Second World War these qualifications held different titles, but in principle similar qualifications have been available for well over a century.

3.3 Entry requirements for the qualifications

Subject only to the restrictions below, candidates may be entered in any Grade irrespective of age, and without previously having taken any other Grade in the same subject.

Candidates for Practical Grades 6, 7 and 8 must already have passed the Board's examination in either Theory, Jazz or Practical Musicianship Grade 5 or a higher grade before the last date of entry for the Practical, i.e. in some previous period.

A candidate may enter for only one Grade of Theory at a time.

3.4 Age of candidates

The Music Awards at Grades 6-8 are typically undertaken by full time students aged 16 to 18 as a complement to the main qualifications studied and for the purpose of progression to higher education.

Although, traditionally, the bulk of the Board's candidates has been of school age, an increasing number of older learners is assessed. A Grade 1 candidate might be aged 5 or 85. However, candidates for Practical Awards at Grades 6, 7 and 8 averaged 14.97, 15.64 and 16.74 years old respectively in 2000. Candidates for Theory Awards at Grades 6, 7 and 8 averaged 16.20, 17.01 and 17.92 years old respectively in 2000.

3.5 Hours

Assuming average candidates with typical teaching, the following table gives an indication of the number of hours of study required to achieve each of the Music Awards.

	Lesson length x number of lessons	Practice per week x number of weeks	Total hours
Practical			
Grade 6	$0.75 \times 36 = 27$	$205 \text{ hours} \times 48 = 120$	147
Grade 7	$0.75 \times 36 = 27$	$305 \text{ hours} \times 48 = 168$	195
Grade 8	$1.00 \times 54 = 54$	$4.00 \text{ hours} \times 60 = 240$	294
Theory			
Grade 6	$0.5 \times 18 = 9$	$1 \text{ hour} \times 36 = 36$	45
Grade 7	$0.5 \times 18 = 9$	$1.5 \text{ hours} \times 36 = 54$	63
Grade 8	$0.75 \times 18 = 13.5$	$2 \text{ hours} \times 36 = 72$	84.5

3.6 Content and structure of the qualifications

The *Practical Awards* at each Grade consist of four elements:

- Set pieces or songs
- Scales and arpeggios/broken chords or singing an unaccompanied folk song
- Sight-reading/singing
- Aural tests

These elements may be presented in the order of the candidate's choice.

The percentage of the total marks allocated to each element is as follows:

Set pieces or songs	60%
Scales and arpeggios/broken chord or unaccompanied folk song	14%
Sight-reading/singing	14%
Aural tests	12%

Set Pieces or Songs

Full lists are printed in the Syllabus for each subject together with the options for choice available to candidates.

Repertoire for each subject and grade is carefully chosen by a team of experienced specialist teachers and performers who are appointed for each revision as consultants. An independent specialist then moderates the material for the entire category (e.g. woodwind, brass or strings) to ensure a similar and appropriate standard overall.

The final process is the detailed research of each piece to consider a variety of issues such as:

- Checking the original source
- Whether it has been set before and for which grade
- Any potential copyright problems
- The cost of the various editions
- The availability of publications worldwide during the lifetime of the syllabus

It is of the greatest importance that the repertoire lists are properly progressive, and that all the items are within the technical and musical parameters of their respective grades. Repertoire for each subject and grade is carefully chosen to provide flexibility whilst also covering the key skills necessary at each level.

This allows examiners to assess the performance of any piece against the criteria for the grade without having to ask questions first about difficulty level. This is a significant factor in the Board's quality assurance process because it contributes to the consistency of the service across the subjects and grades.

Scales and Arpeggios/Broken Chords

Full lists of the requirements are printed in the Syllabus for each subject.

These requirements are included to encourage a progressive development of essential instrumental and vocal skills. For instrumentalists, they help to build a knowledge of the geography of the instrument. They test memory, fluency, physical dexterity and also the gradual building of a sense of key.

Sight-Reading/Singing

Each Syllabus gives an outline of the parameters of the tests for each subject. The Board publishes specimen tests in all subjects and for all grades. These illustrate the gradually increasing difficulties which candidates will be required to face.

The examiner allows half a minute for silent or performed preparation according to the wishes of the candidate before the assessment begins.

Organ, Horn and Trumpet candidates additionally undertake a transposition test at Grades 6, 7 and 8.

Aural Tests

Each Syllabus sets out the detailed requirements for each grade. All candidates take the same group of tests. These are carefully graded from basic recognition of rhythm and memory of short phrases to tests demanding well-developed aural perception and discrimination.

Theory Awards

A detailed specification of the requirements for Theory Awards at Grades 6-8 is contained within each of the Board's syllabuses. There are four requirements at each grade and candidates are assessed on their ability to:

- harmonise a given passage, including appropriate use of modulation and inessential notes
- use figured bass in the realisation of chord progression
- complete a passage of keyboard music in a given style (Grade 8 only)
- compose a melody to a given specification
- answer questions on the use of notation and the elements of music in one or more given passages of music (which may include passages in full score); the elements which may be included are outlined in the specification for each grade.

3.7 Assessment – procedures, methods and levels

The practical examining panel comprises almost 600 carefully selected members. Examiners will already be respected figures in the musical profession, having gained considerable experience in teaching and working with pupils at all levels. A wide range of activities is represented by the panel — soloists, chamber music players, orchestral players, heads of music departments, Professors at the Royal Schools. The Board's 90 or so Theory examiners will either be current members of the practical panel or will probably have served on that panel at some stage.

Practical Awards

The examinations cover the four elements listed above. The examination timings are: Grade 6: 20 minutes; Grade 7: 25 minutes; Grade 8: 30 minutes.

Candidates are conducted from the waiting room to the examination room by a Steward. They are given a few moments to settle in, tune up and inform the examiner of their chosen repertoire and the order in which they will present the four elements. As each element is presented, the examiner records her/his marks against the published criteria for the grade. Each piece or song is assessed independently.

Examiners apply the published assessment criteria and marking scheme for the four elements. For pieces, these are as follows:

Marks	Grades 6-8
27-30	Distinction <ul style="list-style-type: none"> • Musically authoritative playing showing a high level of technical assurance • Sensitive use of tonal qualities and rubato where appropriate • An instinctive and communicative sense of performance
24-26	Merit <ul style="list-style-type: none"> • Awareness of style shown by good use of dynamic range, shape of phrasing and rubato • Tonal control contributing to the musical character • A musically convincing tempo • Attention to the musical detail
20-23	Pass <ul style="list-style-type: none"> • Overall security at a suitable and sustained tempo • Evidence of musical awareness, e.g. appropriate dynamics, phrasing, articulation
17-19	Below Pass <ul style="list-style-type: none"> • Just under acceptable standard in general accuracy • A few slips or breaks in continuity • Absence of dynamics, phrasing, articulation • Unsuitable or unsustained tempo • Inappropriate style
13-16	<ul style="list-style-type: none"> • Serious difficulties with notes and/or time • Frequent stumbles and breaks in continuity • Halting or incomplete performance • Absence of musical detail • Serious lack of tonal control • Only some passages mastered
10-12	<ul style="list-style-type: none"> • Technically totally inadequate • Unable to continue for more than a short section without error
0	<ul style="list-style-type: none"> • No work offered

Within these mark bands, examiners are trained to distinguish between a Basic Pass, Pass and Top Pass, Low Merit, Merit, Top Merit, Low Distinction, Distinction, Top Distinction. For the other three elements, criteria and marks are provided at Pass and Below Pass. The maximum mark for Scales and Arpeggios and Sight- Reading is 21 with 18 for the Aural Test.

The standard of each element within the examination is set by the pass marks and examiners add or deduct marks from this datum. Marks are not awarded either by deduction from the maximum or by addition from zero.

In addition, each Syllabus includes an outline of what the examiner will be looking for e.g. for piano candidates, the examiners will pay attention to:

- Accuracy of notes
- Accuracy of time
- Quality of touch
- Variety and gradation of tone
- Choice of tempo
- Observance of marks of expression
- Rhythm
- Phrasing and accent
- Use of practical fingering

Theory Awards

Candidates for each of Grades 6, 7 and 8 sit a three hour written paper consisting of five questions that test the skills and knowledge required for each of the four syllabus requirements at each grade. The questions are related to the requirements numbered in the syllabus as follows:

Requirement No.		%
1	1 question	15
2	1 question	15
3	1 question	20
4	2 questions	50

Standard examination conditions apply and scripts are sent to examiners appointed prior to the examination. Scripts are marked according to ABRSM's guidelines and marking schemes.

3.8 Grading

For the ***Practical Awards*** 150 marks are available, distributed across the four elements as follows:

Scales and Arpeggios/Broken Chords	21
Pieces: 1	30
2	30
3	30
Sight reading	21
Aural Tests	18
Total	150

Two thirds of the total marks are required for a Pass and the following grades are awarded:

130-150	Distinction
120-129	Merit
100-119	Pass

The *Theory Awards* are marked out of 100 and two thirds are required for a Pass. The following grades are awarded:

90-100	Distinction
80-89	Merit
66-79	Pass

3.9 QA systems and code of practice

The Board has the full support of the four Royal Schools of Music and all its examining activities are overseen by an Examinations Board comprising delegates from each of the Royal Schools. The Examinations Board ratifies both the membership of the examining panel and oversees all syllabus innovation. Syllabuses are developed through the use of expert consultants within specific working parties. All aspects are scrupulously researched and repertoire is selected by highly qualified teachers and performers experienced in the instrument concerned. Once the choice has been made an independent specialist moderates the material for the overall category (e.g. wind, brass or strings) to ensure that standards are consistent.

Examiners for the Practical Awards receive extensive initial and regular in-service training in the interpretation and application of the assessment criteria, using a wide ranging archive of exemplar recordings.

Detailed instructions are issued to the setters of the theory papers and checking and moderating procedures are in place to ensure that standards are retained from year to year. A series of moderators' meetings take place at which the marking and adherence to the marking scheme/guidelines is scrutinized, new markers work scrutinized, along with other examiners whose marking has given cause for concern (whether it be on past record or through moderation), and also other members of the examining panel selected at random. Detailed Marking Guidelines are issued, giving criteria for assessment for each question and a list of statutory deductions.

The Board's Quality Assurance manager works to a remit requiring a proactive approach to the monitoring and consistency of the work done by all examining panels. Included in this is the management of complaints and appeals.

Statistical records of all examination outcomes (in the form of the total marks awarded) enable the monitoring of provision over time. The use of ICR software is providing a breakdown of marks by exam element for the Theory exams for each member of the marking panel, and it is anticipated that this additional level of automatic analysis will be provided for all practical markers also within 2002 – currently this analysis is conducted on a random sample of the panel only.

An ever-enlarging archive of exemplar performances and worked papers ensures comparability over time.

External Verification of the Board's examinations is provided by the Examinations Board which comprises two delegates from each of the Royal Schools and is chaired by the Principal of one of the Royal Schools, with ex-officio membership for the Chief Executive, Director of Examinations and Chief Examiner.

The entire assessment process takes place under the supervision of the Examinations Board which:

- Ratifies the appointment and dismissal of markers
- Ratifies the appointment of moderators
- Monitors all aspects of syllabus creation and development
- Monitors all examining activity

The Associated Board works within QCA's Code of Practice and adheres to the Common Criteria contained in QCA's document 'A Guide to the Arrangements for the Statutory Regulations of External Qualifications in England, Wales and Northern Ireland'.

SECTION 4: THE WORK OF THE EXPERT GROUP

The Expert Group met on two occasions to examine and discuss the evidence listed in Appendix 2. This section contains an account of the deliberations of these meetings.

4.1 Half day meeting

This meeting involved:

- Helen Wakefield briefing the Expert Group about the current UCAS Tariff
- Geoff Hayward and Anne Matthews briefing the Group on the protocol agreed with UCAS for conducting a comparability study
- The Edexcel Chief Examiner and the ABRSM representatives presenting information about the GCE A-level Music, the benchmark award, and the Music Awards at Grade 6 to 8
- The Group agreeing the tasks to be completed before the next meeting, including mapping the content of the Music Awards to the Music GCE A-level, the preparation of a written description of all the awards under agreed headings and the provision of additional evidence

4.2 Two day meeting

Prior to this meeting a number of papers had been prepared by the Edexcel Chief Examiner and the representatives of the ABRSM. These papers are listed in Appendix 2. In summary, the Chief Examiner's papers addressed a wide range of points of comparison between the GCE A-level and the Music Awards, including aims, subject content, both performance and theory, and assessment methodology. The ABRSM paper also addressed points of comparison while drawing out issues arising from the differing assessment methodologies. This detailed preparatory work proved to be of considerable assistance to the subsequent deliberations of the Expert Group.

4.3 Comparison of aims

An examination of the aims of the GCE A-level and the Music Awards showed that there was common ground in terms of providing the basis for progression to HE. The aims of both awards were concerned with the development of the skills, knowledge and understanding to perform and engage with music. The following points emerged from this discussion:

- A significant number of GCE A-level Music candidates take the Music Awards at Grades 6-8 alongside the GCE A-level and it is sometimes the case that work prepared for the Music Awards is offered for the GCE A-level performing components, appropriately developed to meet the longer timing requirements.
- Before the implementation of Curriculum 2000 the standard of performance required at GCE A-level was Grade 8 and/or Grade 6, depending on the syllabus offered. In order to make the GCE Music more accessible to more students, the standard difficulty level at AS is now Grade 5, and at A2 Grade 6 (although many candidates perform to higher levels in both years).

- Grade 8 in the Practical Music Award is widely required for university entrance to a Music Degree, in addition to GCE A-level Music.
- GCE A-level Music is seen as a valuable qualification in terms of university entrance for non-Music degrees, or for employment post 18. A Music Award may be accepted for university entrance to degrees other than music, but in this case it would usually be seen as a desirable addition to the normal GCE A-level requirement or a 'fourth GCE A-level'.

While it was noted that the aims of the GCE A-level were broader than those of the Music Awards, including, for example, the development of the skills of composition and the understanding of the history of music, it was agreed that there was a sufficient degree of overlap in the area of performing to justify the use of the GCE A-level as the benchmark qualification.

4.4 Balance of theoretical to practical in the specifications

The background papers indicated that there were similarities in the specification of subject content in the areas of performing and listening in both sets of specifications. However, they also showed that the percentage of the entire marks for the GCE A-level for these two areas are 37½ % (assuming Pathway B in Unit 4 is taken – see Section 2) and 15% respectively, the remainder of the marks being allocated to the more theoretical areas of the GCE A-level which the practical Music Awards are not designed to address. However, it was noted that there were some points of comparison between the theoretical areas of the GCE A-level and the theory syllabuses for the Music Awards.

4.5 Determining size and demand – comparison of study hours

In the light of this information, the Expert Group agreed that, in accordance with the protocol, their first task was to develop a methodology to determine the size and demand of each of the Music Awards in relation to the GCE A-level in order to provide a basis on which to make comparisons.

Since one measure of the size and demand of an award is the number of hours of study needed to complete it, the Expert Group examined the data on nominal study hours provided in the background papers. The ABRSM data were based on the knowledge and experience of the two ABRSM representatives of the time taken by average candidates with typical teaching to reach the required standard to take the exam at each level of the award. The GCE A-level data were derived from a survey of 18 institutions conducted by the Edexcel Chief Examiner. The following average number of study hours for each award was noted:

ABRSM Study Hours				GCE A-level Study Hours		
	Practical	Theory	Total	Taught	Homework	Total
Grade 6	150	45	195			
Grade 7	200	63	263			
Grade 8	300	85	385	300	280	580

The first conclusion to be drawn from these figures was that there is a considerable difference in size between each of the practical and theory Music Awards.

It was agreed that these figures also suggested that taking the Practical and Theory together, in terms of study time, a Grade 8 is about the equivalent to two thirds of the GCE A-level, with a Grade 7 requiring just under half, and a Grade 6 a third, of the preparation time of the GCE A-level music award.

4.6 Determining size and demand – breadth and depth of coverage

The Expert Group then moved on to consider the common and unique areas of content in the two specifications, using the Edexcel Chief Examiner's mapping exercise as a basis (see Appendix 3). The mapping exercise showed the points of comparison between the practical Music Awards and the GCE A-level with no differentiation between Grades 6, 7 and 8. It also showed points of comparison between each of Grade 6 and Grade 8 Theory and the GCE A-level. Given the differing sizes of the three Music Awards noted above, the Expert Group felt that it was important to map each of the practical Music Awards against the GCE A-level as well as each of the Theory Awards.

The methodology adopted for this exercise involved:

- Agreeing a base value to be used to construct a scale that could be used to represent the relative size of the different GCE A-level Music examinations. The value chosen was 10
- Applying this scale to assign a relative size to each of the exam papers. Full details of the papers are provided in Section 2. A summary of the information relevant to this exercise is provided in Table 1 below
- Identifying those components Music Awards that overlapped with the GCE A-level music exam papers
- Scaling up or down, as appropriate, the value given to the GCE A-level paper to assign a value to each of the overlapping components of the Music Awards.
- Assigning a score to the unique components of the Practical Music Award, the scales and arpeggios

The Edexcel Chief Examiner, in conjunction with the other Group members, allocated the following values to the exam papers:

- It was decided not to allocate a value to Paper 11 since the standard of performance is stated to 'correspond to Grade 5 of the graded examinations of such bodies as ABRSM' and was therefore considered to be outside the remit of this exercise
- Papers 12, 21, 22, 51 and 52 were all allocated a value of 10 on the grounds they all had equal mark weightings
- Although Papers 31 and 61 are lower in terms of mark weightings, they were allocated a value of 10 in recognition of the considerable amount of work that has to be done for each and the assessment demand on the candidate, given that these

45 minute examinations are taken in the same sitting as the 90 and 120 minute examinations for Papers 32 and 62

- Papers 32 and 62 were allocated values of 15 on the grounds of their higher mark weightings
- Papers 41 and/or 42 would clearly attract a value of 20, given that they assess the whole unit.

Table 1: The different papers that make up the A level award in music

AS Examination		
Unit 1 Performing	Paper 11 Solo Performing	50% of marks for Unit 1
	Paper 12 Performing during the course	50% of marks for Unit 1
Unit 2 Developing Musical Ideas	Paper 21 Compositional Techniques	50% of marks for Unit 2
	Paper 22 Composition	50% of marks for Unit 2
Unit 3 Listening and Understanding	Paper 31 Listening Paper	37½ % of marks for Unit 3
	Paper 32 Musical Understanding	62½ % of marks for Unit 3
A2 Examination		
Unit 4 Specialist Options A or B	Paper 41 Composition Portfolio Option A	100% of marks for Unit 4
	Paper 42 Recital Option B	100% of marks for Unit 4
Unit 5 Performing and Composing	Paper 51 Compositional Techniques	50% of marks for Unit 5
	Paper 52 Performing during the course	50% of marks for Unit 5
Unit 6 Analysing Music	Paper 61 Listening Paper	37½ % of marks for Unit 6
	Paper 62 Musical Understanding	62½ % of marks for Unit 6

The Expert Group then allocated values to each of the Practical and Theory Music Awards. Where there was no matching content, no value was given. No values were given against the AS papers since the level of difficulty of the Music Awards was agreed to be at A2 Level.

The Practical Music Awards were given values against Papers 42, the Recital, and 61, the Listening Paper. For Paper 42, the values included consideration of the study time required and the length of the Practical Awards in relation to the requirements at A2. So, for example, while Grade 8 requires two thirds of the preparation time of the GCE A-level, this time is spent preparing for an examination, lasting for 30 minutes, against the 20 minute requirement for Paper 42. Grade 8 Practical was therefore agreed to be larger than Paper 42 and was given a value of 22. The values for Grade 7 and Grade 6 were scaled down accordingly.

With regard to Paper 61, it was agreed that, although the aural component of the Practical Awards is shorter in length, very similar skills are tested. Areas of difference, agreed to be of equal value were also noted. Values were allocated in accordance with the rationale for Paper 42.

Whilst there is no equivalent in GCE A-level for Scales and Arpeggios and Sight-Reading, these components contribute to the overall size of the ABRSM Practical Awards. A judgement was made about the value they should be given by comparing them to the size of other components of the music awards that had already been given values by the method described above.

The Theory Music Awards were given values against Papers 51, Compositional Techniques, and 62, Musical Understanding. It was agreed that similar compositional techniques are found in both Paper 51 and the Theory Awards, but that Grade 8 is larger in terms of the number of exercises required, and that Grade 6 is smaller than Paper 51. Grade 8 was therefore given a value of 11, with Grades 7 and 6 scaled down accordingly.

With regard to Paper 62, it was agreed that there were similarities between Parts A and B and the later questions in the ABRSM Theory Awards. These questions were agreed to be more demanding at Grade 8 than in Paper 32. However, proportionately lower values were given to the Theory Awards against Paper 62 than had been given for Paper 51, reflecting the fact that there is no historical essay component in the ABRSM awards.

This exercise enabled the Expert Group to establish the relative sizes of the Music Awards in relation to the GCE A-level, as a percentage calculation as shown in the final row of Table 2.

Table 2: The total volume of study for each grade of the Music Awards

		Practical			Theory		
A-level Paper No	Volume	Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
11	0						
12	10						
21	10						
22	10						
31	10						
32	15						
41/42	20	15	18	22			
51	10				7	9	11
52	10						
61	10	5	7	9			
62	15				6	8	10
Scales & arp		6	8	10			
Sightreading		6	8	10			
Total	120	32	41	51	13	17	21
% of 120		27%	34%	43%	11%	14%	18%

Table 3 below compares the size of the Music Awards using the two methods outlined above. The size of the awards derived using the two methods is similar. For example, for the practical awards, the evidence appeared to suggest that a Grade 8 was equivalent in size and demand to 43% of an GCE A-level. However, when the theory scores were added the evidence suggested that Grade 8 was equivalent in size and demand to slightly less than two thirds of an GCE A-level. This supported the evidence from the examination of notional study hours, which had also suggested that Grade 8 Practical and Theory together required two thirds of the preparation time of an GCE A-level. The Expert Group felt that the second method was a more accurate way of assessing the size of the awards and it was agreed that the values in the final row of Table 2 would be used to calculate the final UCAS tariff points (see Table 7).

Table 3: The size of the Music Awards derived from the two methods outlined above expressed as a percentage of the size of the GCE A-level in Music.

Music Awards Practical + Theory	Method of Analysis	
	Notional Hours of Study	Matching of Content
Grade 6	34%	38%
Grade 7	45%	48%
Grade 8	66%	61%

Having examined the issue of size of the Music Awards relative to GCE A-level music from two different approaches, the second of which was particularly rigorous and detailed, the Group felt there was sufficient evidence to support a general conclusion that Grade 8 is broadly equivalent in size to just under two thirds of an GCE A-level. It was noted that this outcome corroborated the personal estimates of the HE representative and the Edexcel Chief Examiner based on their experience of the awards and their review of the specifications and assessment materials prior to the meeting.

At this stage it therefore seemed that the maximum number of Tariff Points which might be allocated to Grade 8 was 75, with 60 for Grade 7 and 45 for Grade 6. However, during the process of establishing the relative sizes of the Music Awards in relation to the GCE A-level it was confirmed that the Practical and Theory Awards were independent qualifications which can be taken at different grades and at different times. It was therefore noted that it would be necessary to allocate UCAS Tariff Points separately to the Practical and Theory Awards.

In addition, a new issue, not previously encountered by an Expert Group, also arose during the discussion. It was described by the ABRSM representatives as ‘criticality’, or the special circumstances relating to the requirements for the performance in the Practical Awards, which might be seen to make the assessment demand on the candidate greater than the assessment demand for an GCE A-level candidate on the performing papers. It was agreed that this issue would be addressed on the following day.

The Expert Group agreed that the main tasks for the following day were to:

- Compare the modes of assessment and consider any possible implications arising from the issue of ‘criticality’
- Calibrate the three grades of each of the Music Awards against the A-E grades of the GCE A-level
- Agree a proposed allocation of UCAS points for each grade of each of the Music practical and theory awards

4.7 Aligning the grades

The second task set out in the Protocol involves aligning the grades levels for the award seeking admission to the UCAS tariff with those of the benchmarking award. The second day began therefore with two calibration exercises. The first was an examination of the numbers of candidates achieving the respective grades in each of the awards in 2001 (for GCE A-level these figures are based on the AS results since the results of A2 will not be available until Summer 2002.). Details are shown in Table 4. Given that the practical elements in the second year of GCE A-level align with the ABRSM Grade 6 award, it was encouraging to note similar pass levels at AS and for Grade 6.

Table 4: The percentage of candidates passing at different levels and grades in the Music Awards compared with passes at different grades in the A-level Music examinations

% Achieving Specific Grades			
	Grade	Grade Boundaries	%
GCE AS (3,600 candidates 2000/1 – provisional figs)	A	72	20.1
	B	64	24.8
	C	56	25.8
	D	48	18.1
	E	40	8.1
	Unclassified		3.1
	Total		100
ABRSM: 2001 (UK) 30,000 Grade 6, 7 & 8			
Grade 6	Distinction		15
	Merit		32
	Pass		45
	Fail		8
	Total		100
Grade 7	Distinction		20
	Merit		34
	Pass		40
	Fail		6
	Total		100
Grade 8	Distinction		25
	Merit		30
	Pass		35
	Fail		10
	Total		100

During the second exercise Group members listened to a selection of candidate evidence drawn from recordings of examinations of set pieces performed on different instruments. The performances included a range of grades from Pass to Distinction. Each piece was assessed against the A2 assessment criteria for performing and the resulting A2 marks noted. These were then scaled up to give an A2 grade. The A2 grades were compared with the grades awarded by the ABRSM examiner which were withheld until the assessment using the GCE A-level criteria had been made. Table 5 shows the results of this exercise.

Table 5: The results of the assessment exercise

Instrument	ABRSM difficulty of piece indicated	GCE A-level marks given, out of 25	GCE A-level % equivalent	GCE A-level Grade	ABRSM examiner marks	ABRSM grade
Piano	8	21	84%	A	23-24	Low Merit
Violin	8	21	84%	A	27	Low Distinction
Piano	7	19	76%	A	26	Top Merit
Flute	7	13	52%	D	20-21	Low Pass
Flute	6	14	56%	C	23	Top Pass
Piano	8	15	60%	C	22	Basic Pass
Piano	8	11.5	46%	E	18	Below Pass

In the view of the Expert Group this exercise suggested that a Grade 8 Distinction was of a higher standard than a Grade A at GCE A-level, and that a Merit at Grade 7 and 8 was equivalent to slightly more than an A grade at GCE A-level. In addition, the evidence suggested that a pass at Grade 6 was aligning with a C grade at GCE A-level, i.e. 80 UCAS Tariff Points.

Given the figures calculated in Table 3 for the size of the Practical and Theory components of the ABRSM Music Awards relative to the size of an A level, and given that the higher awards subsume the lower awards, this suggests that the maximum UCAS points available for each Grade of the Music Awards should be calculated as follows:

The points available for GCE A-level Grade C in the tariff (80 points) plus the maximum number of points available for an A level (120) multiplied by the relative size of each music award:

$$\text{Grade 6} = 80 + (120 \times 0.38) = 80 + 45 = 125$$

$$\text{Grade 7} = 80 + (120 \times 0.48) = 80 + 60 = 140$$

$$\text{Grade 8} = 80 + (120 \times 0.61) = 80 + 75 = 155$$

Thus, a Distinction at Grade 8 in both Practical and Theory would be worth a maximum of 155 UCAS tariff points adjusted downwards for the size of the Music Award. Table 6 gives the suggested points for each grade based upon a crude calculation using a pass at Grade C as a baseline of 80 points and adding the maximum number of UCAS points available for each Grade of the ABRSM exercise determined from the estimates of the relative sizes of the awards. It seemed logical that a pass grade at Grade 7 and 8 should be scored higher than a pass grade at Grade 6. This was taken account of by adding 10 UCAS Tariff points for passes at Grade 7 to give 90 UCAS Tariff points, and a further 10 for passes at Grade 8.

It was felt that Merit at Grade 7 aligned with Grade A at A level giving 120 points. In each case the Expert Group felt that it was important to emphasise the extra demand of gaining a Merit compared to a Pass. Thus, the value for the Merit grade was assigned to make the difference between the pass and the merit grade larger than the difference between the merit and the distinction grade. This reflects the Expert Group's analysis of the performance at the different grades and the greater improvement in quality of performance needed to get a Merit/Distinction grade compared to a Pass grade. The larger difference between Grade 6 and Grade 7 compared with Grade 7 and Grade 8 reflects the view of the Expert Group that attainment at Grade 7 and 8 was appreciably higher than at Grade 6.

Table 6: The UCAS Tariff Points allotted to different levels of attainment at each grade.

	Grade 6	Grade 7	Grade8
Distinction	125	140	155
Merit	100	120	135
Pass	80	90	100

4.8 Comparison of assessment modes

The Group then moved on to consider the modes of assessment for the performing examinations for both sets of awards and to address the issue of criticality, or the special circumstances relating to the assessment demand on a candidate sitting the Practical Music Awards. The issues were discussed in relation to Paper 42, the Recital Paper, which in terms of the value allocated to it on the Volume chart, represents 20% of the GCE A-level.

It was noted that the candidates for the Practical Music Awards must choose three pieces from a prescribed list, whereas the GCE A-level candidates have a free choice of pieces. It was recognised that the GCE A-level candidates do have to choose a balanced programme, but it was agreed that in doing so they have more opportunity to play to their strengths than the Music Award candidates. The GCE A-level candidates have time to prepare before the examination and perform in a familiar environment, on a familiar instrument in front of their teacher. Their performance is recorded and the tape sent to the external examiner. In certain circumstances, for example if there are only a small number of candidates in the group, there may be the opportunity to record again. The Music Award candidates must arrive at an appointed time, enter an unfamiliar room with an examiner they have never met before and, at least in the case

of the piano, perform on an instrument with which they are not familiar. They must follow the examiner's instructions and keep to a very tight time schedule. They do not have the opportunity of playing the pieces again on that occasion. The ABRSM representatives described their perception of this difference in the quality of demand as the difference between flying a plane in a simulator and flying it for real.

This issue of criticality had not arisen with the allocation of UCAS tariff points to the CACHE Diploma, as the mode of assessment was the same for both the benchmark award and the Diploma. However, it was recognised that some weight should be given to the potentially more demanding practical assessment of the Music Awards. It was decided that this could best be done by a weighting factor that should be applied equally to all of the grades at each level of the Music Awards rather than by arbitrarily adding extra UCAS tariff points. Deciding on such a weighting involves a complex set of value judgments, but a value of 1.2, indicating that the mode of practical assessment of the Music Awards made them about 20% more difficult than the corresponding practical assessment of the GCE A-level exam, was arrived at following the meeting.¹ This was subsequently agreed by the Expert Group. This weighting factor is only applied to the practical assessment in the Music Awards. It was acknowledged that there was also an element of criticality in the Theory Awards, but that it was not as significant as in the Practical Awards and that the weighting factor would not therefore be applied.

Taking account of the relative sizes of the practical and theory component of the Music Awards, the alignment of the grades and the weighting factor of 1.2, the calculation of the points for each grade of the Music Awards using this approach is shown in Table 7.

4.9 Final judgements

It is clear from Table 7 that problems arise with the theory papers at Grade 6 where relatively few points are being awarded. Rather than make finer distinctions than 5 points, it is suggested that a pass at Grade 6 theory should only receive 5 UCAS Tariff Points and at Grade 7 only 10 UCAS Tariff Points.

In addition, the Expert Group felt that some minor adjustments should be made to the points being awarded for the practical component of the ABRSM awards:

- The total of 80 UCAS Tariff points for a Distinction at Grade 8 was felt to be too high and should be adjusted downwards to 75 Tariff points
- The Merit at Grade 7 was thought to be too low, as the distance from a Pass to a Merit Grade was greater than the distance from a Merit to a Distinction. It was proposed, therefore, that the number of points awarded for a Merit in the Grade 7 Practical should be raised to 55. This also matched the view of the ABRSM representatives that a Pass in Grade 8 Practical was equivalent to a Merit at Grade 7

¹ Subsequent to this meeting the protocol is being amended to add in another stage in the process that takes account of this need to recognise differences in qualifications due to their mode of assessment.

- To bring the Grade 6 into line with the relationship between the Tariff points being given for Grade 7 and Grade 8 requires the addition of 5 Tariff points for Grade 6 Merit and Distinction.

This rationale provides the final recommendations shown in Table 8.

4.10 Double Counting

A significant number of candidates enter for both the GCE A-level and the Music Awards. The standard of performance required for GCE A-level is set at Grade 6 with a small number of bonus points available (see Edexcel Scale of Difficulty chart) for a performance at Grade 7 or above. Candidates may therefore select pieces already presented for Grade 6, 7 or 8 and develop and extend them to meet the longer performance requirements for GCE A-level. Depending on the degree of skill and confidence, the candidate and the teacher will decide on the difficulty of the piece the candidate should attempt. It is possible to get more marks by playing a Grade 6 performance well than by playing a Grade 8 performance less well. It was noted that there would also be GCE A-level candidates who did not take the Music Awards. It was agreed that account would need to be taken of this issue when allocating the Tariff points. This possibility of double accounting should be taken account of when candidates present both Music GCE A-level (or AS level) and one of the ABRSM awards for admission purposes.

Table 7 The outcome of the initial calculation of UCAS Tariff points. The total points for the practical and theory component are derived by multiplying together the respective values for maximum points, volume and weight. See text for explanation of the rounding rules applied.

		Practical					Theory				
		Max Points	Volume	Weight	Prac- Total	Rounded	Max Points	Volume	Weight	Theory- Total	Rounded
Grade 8	Dist	155	0.43	1.2	79.98	80	155	0.18	1	27.9	30
	Merit	135	0.43	1.2	69.66	70	130	0.18	1	23.4	25
	Pass	100	0.43	1.2	51.6	55	100	0.18	1	18	20
Grade 7	Dist	140	0.34	1.2	57.12	60	140	0.14	1	19.6	20
	Merit	120	0.34	1.2	48.96	50	120	0.14	1	16.8	15
	Pass	90	0.34	1.2	36.72	40	100	0.14	1	14	10
Grade 6	Dist	125	0.27	1.2	40.5	40	125	0.11	1	13.75	15
	Merit	100	0.27	1.2	32.4	35	90	0.11	1	9.9	10
	Pass	80	0.27	1.2	25.92	25	80	0.11	1	8.8	5

Table 8: Recommended allocation of UCAS Tariff points to ABRSM Practical and Theory Awards

UCAS Points	AS	A2	Practical			Theory		
			Grade 6	Grade 7	Grade 8	Grade 6	Grade 7	Grade 8
120		A						
110								
100		B						
90								
80		C						
75					D			
70					M			
65								
60	A	D		D				
55				M	P			
50	B							
45			D					
40	C	E	M	P				
35								
30	D							D
25			P					M
20	E						D	P
15						D	M	
10						M	P	
5						P		

CURRICULA VITAE

Edexcel Chief Examiner
ABRSM Representatives

HE Representative
Expert Group Facilitator

Hugh Benham
Philip Munday
Nigel Scaife
David Trendell
Anne Matthews

EDEXCEL CHIEF EXAMINER

Hugh Raymond Benham

Born 1943: Westbury, Wiltshire; married, with one daughter

Address: 11 North End Close, Chandler's Ford, Eastleigh, Hants. SO53 3HY

Telephone and fax: 023 80 275 295

e-mail: hugh.benham@talk21.com

Qualifications post GCE A-level: University of Southampton: BA (Combined Honours English and Music), 1965; PhD (The Music of John Taverner), 1970; Associate of the Royal College of Organists, 1966

Teaching: Barton Peveril Grammar School / Sixth-Form College: part-time teacher of English and Music, 1968–75, full-time teacher 1975–97 (Head of Music Department, 1976–97), taught General Studies 1996–7, conductor of College Choir and Orchestra; organ tutor, King Alfred's College, Winchester 1967–75; adult education courses in Music for Southampton University, various times in the 1970s, 80s and 90s

Organist and choirmaster since 1965: present appointment, Parish Church of St Boniface, Chandler's Ford 1970–; occasional composer of church music

Examiner: sole examiner for GCE A-level Music with Southern Universities' Joint Board 1981–90; assistant examiner (performance) for University of Cambridge Local Examinations Syndicate 1991–2; assessor and reviser for University of London School Examinations Board early 1990s; principal examiner for ULSEB and its successor Edexcel 1996–, chief examiner from 1998; member of the panel for the Inter-Board Test of Aural Perception, mid 1980s to early 1990s; member of the Associated Examining Board's music panel 1979–93; leader of INSET courses for ULSEB and Edexcel 1996–

Editor and writer: books 'Latin Church Music in England c.1460–1575' (London: Barrie and Jenkins, 1977) and 'John Taverner' (in progress); editor of John Taverner's complete works for Early English Church Music, vols. xx, xxv, xxx, xxxv, xxxvi (London: Stainer and Bell for The British Academy, 1978–90); writer of articles for 'Musica Disciplina', 'The Music Review', 'The Musical Times' and 'Music and Letters'; reviewer for 'Music and Letters'; have written for 'The Music Teacher', and advised on the content of various course and support materials for AS and A2 GCE Music.

ABRSM REPRESENTATIVES

Philip Munday, Director of Examinations

After gaining a Special Honours Degree in Music at the University of Bristol, where he was Napier Miles Prizewinner, Philip Munday undertook post-graduate work in education before launching into a career in teaching in England (as Head of Department, Head of Faculty and Head of Year), and eventually in Kenya.

Appointed Director of the Kenya Conservatoire in 1983 he became Principal Conductor of the Nairobi Orchestra, lectured at Kenyatta University, Nairobi, chaired the Kenya Music Trust and served on a variety of committees including the Institute of Education's Curriculum Group.

He was appointed to the Associated Board in 1987 as Head of International Division and, in 1990, became Director of Examinations. He joined the panel of examiners in 1988.

Philip Munday oversees the work of the 800 practical, theory and diploma examiners who assess almost 600,000 candidates every year, and is responsible for the Board's syllabuses and the quality assurance aspects of the Board's activities. His work has taken him to many of the 85 countries in which the Board examines.

Nigel Scaife, Syllabus Development Manager

Nigel Scaife studied the piano at the Royal College of Music where he won several prizes for both his playing and research. He graduated with an M.Mus in Performance Studies in 1986, receiving the Charles Cudworth Memorial prize for the highest achievement and a scholarship for further study at the University of California, Los Angeles. A major state studentship from the British Academy funded research at Oxford University and in 1994 he received his D.Phil (Oxon) with a dissertation on music criticism. He has wide experience as a performer, teacher and writer on music. For several years he was Head of Music at West Kent College, where he taught on a wide range of courses, including GCE A-level music. He has also worked as an examiner for EdExcel's GCE A-levels in Music and Music Technology. As Syllabus Development Manager at the Associated Board he has been closely involved in the development of the Board's Syllabus of Diploma Examinations (2000), the Jazz syllabus and Music Medals.

HE REPRESENTATIVE

David Trendell, Admissions Tutor for Music, Kings College London

Born in 1964, David Trendell was a chorister at Norwich Cathedral and was subsequently organ scholar of Exeter College, Oxford, where he read music. Thereafter, he was Assistant Organist at Winchester College and then Organist of the University Church in Oxford, which he combined with Lecturships at Oriel, St Hilda's and St Hugh's Colleges. In 1992 he was appointed College Organist and Lecturer in Music at King's College London. His research interests include sixteenth-century music and early twentieth-century Austro-German music, in particular the works of Alexander Zemlinsky. He has made several recordings with the Choir of King's College London, including works by Taverner and Byrd and a CD of music by Alonso Lobo, shortly to be released by ASV. The choir has performed widely, both in England and abroad, most recently in Italy, and broadcasts regularly for the BBC.

For many years Mr Trendell was connected with the Edington Festival of Music within the Liturgy, firstly as Director and then as a Conductor of the Nave Choir. He is also Director of Music at the Priory Church of St Bartholomew the Great, a regular tutor and examiner for the RCO and Tutor for Admissions for the Music Department at King's.

EXPERT GROUP FACILITATOR

ANNE MATTHEWS

Employment Experience Summary

Following an initial teaching career in both secondary and adult education in the UK and overseas, Anne Matthews spent 15 years working for a department of Oxford University specialising in assessment before joining START Services in 1999 as Research and Training Manager. Much of her work was targeted at the commercial sector where she and her teams provided specialist advice on the assessment, evaluation and quality assurance of in-company training programmes. She led the development of a Validation Service for both educational and commercial organisations seeking external recognition and certification of their programmes. She was also responsible for the development of her division as an Awarding Body for a number of high-level NVQs, including Management, Project Management and Training and Development.

Since joining START Services, Anne has been involved in a number of research projects, including work for the Centre for Developing and Evaluating Lifelong Learning at the University of Nottingham. She has contributed to various DfEE, DfES and QCA funded projects, including *Quality Assurance and Control across all Qualifications* and *The Role of the Internal Verifier*, and is currently involved in a DfES/HEFCE Innovations Fund Project to disseminate information about current developments within higher education in the broad area of skills and other competencies. She is a Research Fellow at the University of Oxford, Department of Educational Studies and is the facilitator for the OUDES' Expert Group conducting comparability studies for the UCAS Tariff.

Anne has also conducted a number of consultancy contracts, including the successful facilitation of a project group in Lucent Technologies tasked with developing the Business Excellence Model in the company, management training workshops for EWS (English, Welsh and Scottish Railways), the training of NVQ assessors for Northamptonshire Chamber of Commerce Training and Enterprise and the oil and gas sector, and the development and assessment of NVQ Management candidates at the BBC Audience Lines.

Qualifications

- 1970 BA (Hons) French, Leicester University
- 1971 Certificate of Education, Leicester University
- 1980 MA Curriculum Development and Evaluation, Sussex University
- 1999 NVQ Training and Development Assessor Award (D32, D33)

Employment History

1999 – present	Research and Training Manager, START Services Ltd
1995 – 1999	Deputy Director, Vocational Qualifications, University of Cambridge Local Examination Syndicate (UCLES) Major responsibility for the expansion of the division as an Awarding Body for high-level NVQs and the continuing development of the Validation Service.
1992 – 1995	Manager, Vocational Qualifications, University of Oxford Delegacy of Local Examinations (UODLE) Specific responsibility for the initial development of the division as an Awarding body and ensuring the integration of the Validation Service into the UODLE portfolio of products and services.
1988 – 1992	Head of Validation, UODLE Responsible for extending the UODLE's expertise in assessment and evaluation into the commercial sector through the development of a Validation Service
1987 – 1988	Record of Achievement Accreditation Officer, UODLE
1983 – 1986	Research Assistant, UODLE Work on the development of Records of Achievement
1978 – 1979	Supply teacher, Leicestershire and Oxfordshire LEAs
1976 – 1978	Lecturer, College of the Bahamas, Nassau, Bahamas Member of small externally funded team tasked with developing and implementing a programme to improve the employability of adults for whom there had been no secondary education provision.
1971 – 1976	Teacher, Leicestershire and Oxfordshire LEAs

Personal Details

Address	2 Thatch Cottages, Elsfield, Oxford OX3 9UL Tel: 01865 351798 Fax: 01865 358288 e-mail: elsfield@aol.com
---------	---

EVIDENCE EXAMINED FOR THE MUSIC AWARDS

DOCUMENTS

These Music Exams

This includes an overview of the Music Awards and the assessment objectives and criteria for the assessment of the Practical Awards.

Examination Regulations and Information

This includes the timing of the Grades 6-8 Practical Awards and the marks required for Pass, Merit and Distinction.

Syllabuses for:

- Piano and Bowed Strings
- Woodwind and Brass Instruments
- Harpsichord, Organ, Guitar, Harp, Percussion, Singing and Ensembles
- Jazz Piano and Jazz Ensembles

Specimen Aural Tests for Grades 6-8

Specimen Papers for the Theory Awards, Grades 6-8

Guidelines for theory markers, Grades 6-8

Theory Marking Scheme and Reference Sheet, Grades 6-8

CANDIDATE EVIDENCE

Seven tapes of candidate performance at Grades 6-8 (see Table 5)

Examiners' mark forms for five candidate performances at each of Grades 6, 7 and 8

Three candidate scripts, awarded Distinction, Pass and fail, for each of the Theory Award papers at Grades 6, 7 and 8

EVIDENCE EXAMINED FOR THE GCE A-LEVEL MUSIC

The Edexcel Specification for:

Advanced Subsidiary GCE in Music (8501)
First Examination 2001

Advanced GCE in Music (9501)
First Examination 2002

This includes subject content, assessment tasks and assessment guidelines and criteria.

Specimen Papers with Mark Schemes for 8501 and 9501

Mark Schemes with Examiners' Reports for 8501, Summer 2001

Coursework and Teachers' Guide for 8501 and 9501

Paper prepared in advance of the two day meeting by the Chief Examiner: *Mapping:
Comparing subject content*

MAPPING THE MUSIC AWARDS TO THE GCE A-LEVEL MUSIC

Working Document

There follows a tabular presentation of points of comparison between (a) A level and ABRSM Practical examinations (Grades 6–8 are not differentiated); (b) A level and Grade 6 Theory. Addendum (c) is a consideration of Grade 8 Theory, to be read in conjunction with the preceding tabular presentations. It is more convenient to set this out in prose.

(a) ABRSM PRACTICAL

AS/A2 Unit	AS/A2 Assessment	ABRSM Practical	ABRSM Assessment
1 Performing			
Paper 11: 5–6 minutes' solo performance: standard level = Grade 5; easier level	External assessment from recordings: accuracy, interpretation, holistic	3 set pieces: extent variable: level of difficulty fixed	External assessment from live performance: accuracy, continuity, fluency, tonal awareness, musical character, sense of performance
Paper 12: 5–6 minutes' minimum of performing during the course: to include at least one solo, at least one ensemble performance, at least one own composition	Internally assessed, externally moderated from recording of solo performance (Paper 11) and from a solo recording specific to Paper 12	No close match: overlaps with above	

2 Developing musical ideas

Paper 21: Compositional Techniques: two exercises worked in a six-week time span under coursework conditions	Externally assessed	No match
--	---------------------	----------

Paper 22: Composition: one composition of 3 minutes' duration	Externally assessed	No match
---	---------------------	----------

3 Listening and Understanding

Paper 31: Listening questions on timbre and texture, comparisons, aural recognition, perception of harmony and tonality	Externally assessed, 45-minute examination	Aural tests, whose precise requirements vary from grade to grade	External assessment, live: four quickness of response vital for the highest marks
---	--	--	---

Paper 32: Musical Understanding: two structured question based on two Areas of Study: music prepared from Anthology	Externally assessed, 1½-hour examination	No match
---	--	----------

4 Specialist Options

EITHER: Paper 41: Composition Portfolio (two compositions, with a minimum timing of 6 minutes)	Externally assessed	No match
OR: Paper 42: Recital (20-minute Recital, own choice of pieces, but with a requirement to structure them; a written commentary is required)	Externally assessed from recordings	Compare Paper 11

5 Performing and Composing

Paper 51: Compositional techniques: one exercise on a topic extended from Paper 21	Externally assessed in an examination for which 3 hours are allowed	No match
Paper 52: 7–8 minutes' minimum of performing during the course: to include at least one solo, and at least one ensemble performance	Internally assessed, externally moderated from a solo recording supplied by the centre	See Paper 12 above

6 Analysing Music

Paper 61: Listening: three questions – context, comparisons, general test of aural perception	Externally assessed, 45-minute examination	Compare Paper 31	
Paper 62: Musical Understanding: four short answers based on two Areas of Study; one essay: all work based on Anthology	Externally assessed, 2-hour examination	No match	
No match		Scales and arpeggios (or substitute)	as above
No match		Sight-reading or Quick study	as above

(c) ABRSM THEORY GRADE 6

AS/A2 Unit	AS/A2 Assessment	ABRSM Theory with comments	ABRSM Assessment
1 Performing			
Paper 11: 5–6 minutes' solo performance: standard level = Grade 5; easier level	External assessment from recordings: accuracy, interpretation, holistic	No match	

Paper 12: 5–6 minutes' minimum of performing during the course: to include at least one solo, at least one ensemble performance, at least one own composition

Internally assessed, externally moderated from recording of solo performance (Paper 11) and from a solo recording specific to Paper 12

No match

2 Developing musical ideas

Paper 21: Compositional

Externally assessed

Elements 1–3; but tests are in most

Externally assessed, as part of a

Techniques: two exercises worked in a six-week time span under coursework conditions (tests include harmonization of cadences; completion of 12-bar serial melody)

ways simpler than those of Paper 21: they include adding chord symbols; figured bass (a shorter task and simpler than Paper 21, A (i). Element 2 is more comparable with A (i) and B (i), but does not have a stylistic dimension. Element 3 is easier than C (ii). Harmonic vocabulary extensive: some options from Paper 21 require less; others similar or perhaps more

3-hour examination

Paper 22: Composition: one composition of 3 minutes' duration

Externally assessed

No close match

3 Listening and Understanding

Paper 31: Listening four questions on timbre and texture, comparisons, aural recognition, perception of harmony and tonality

Externally assessed, 45-minute examination

No match

Paper 32: Musical Understanding: two structured question based on two Areas of Study: music prepared from Anthology

Externally assessed, 1½-hour examination

Element 4: questions on unseen music: simpler than those of Paper 32, but requiring the ability to work with a previously unseen score that has several staves

see above

4 Specialist Options

EITHER: Paper 41: Composition Portfolio (two compositions, with a minimum timing of 6 minutes)

Externally assessed

No close match

OR: Paper 42: Recital (20-minute Recital, own choice of pieces, but with a requirement to structure them; a written commentary is required)

Externally assessed from recordings

No match

5 Performing and Composing

Paper 51: Compositional techniques: one exercise on a topic extended from Paper 21.	Externally assessed in an examination for which 3 hours are allowed	See Paper 21 above; nothing as demanding as Paper 51 A–C options: D options not really comparable
---	---	---

Paper 52: 7–8 minutes' minimum of performing during the course: to include at least one solo, and at least one ensemble performance	Internally assessed, externally moderated from a solo recording supplied by the centre	No match
---	--	----------

6 Analysing Music

Paper 61: Listening: three questions – context, comparisons, general test of aural perception	Externally assessed, 45-minute examination	No match
---	--	----------

Paper 62: Musical Understanding: four short answers based on two Areas of Study; one essay: all work based on Anthology	Externally assessed, 2-hour examination	See Paper 32 above. Paper 62 is considerably more demanding than Element 4
---	---	--

(d) ADDENDUM in prose: Mapping of Grade 8 Theory

Grade 8 is considerably more demanding than Grade 6 Theory.

Comparisons again exist with Papers 21 and 51, and with 32 and 62.

Element 1, the Baroque trio sonata, is not directly comparable with anything from Papers 21 or 51, where no question requires the addition of two contrapuntal parts. In terms of length, it appears to be shorter than A level options, however, so that there is less work to do than for example in Paper 51 A (i). When compared with Paper 51, C (i), ABRSM candidates must add two parts, but with figuring and some prompts; C (i) has the addition of a longer single part in the middle of two given parts, but without figuring of course. Both questions require some stylistic awareness.

Element 2, the completion of a keyboard outline, has no close match in Papers 21 and 51. Paper 21 A (ii) requires keyboard writing, but in a minimalist style. Element 2 requires a general stylistic awareness of keyboard styles and figurations, and the ability to add upper or lower parts in textures of two-, three- (or more) parts. Exercises are shorter than those for Paper 51.

Element 3, the completion of a 12-bar melody, is comparable to some extent to Paper 21 C (ii), although there the style is always serial. Element 3 requires the ability to continue in a given style, and like various elements from Papers 21 and 22, understanding of how to write for instruments. Note that all tests for Elements 1–3 have to be worked on the basis of mental hearing: candidates for Papers 21 and 51 have access to instruments during their coursework (Paper 21) and in the examination (Paper 51).

Element 4, response to short extracts of music, requires considerable knowledge of phrase structure, motivic handling, harmony and tonality, and the ability to study unseen scores at sight. Papers 32 and 62 go deeper in terms of analysis, because extended preparation during the course is available. Longer written answers, up to and including the writing of a short essay, are required for Paper 62.