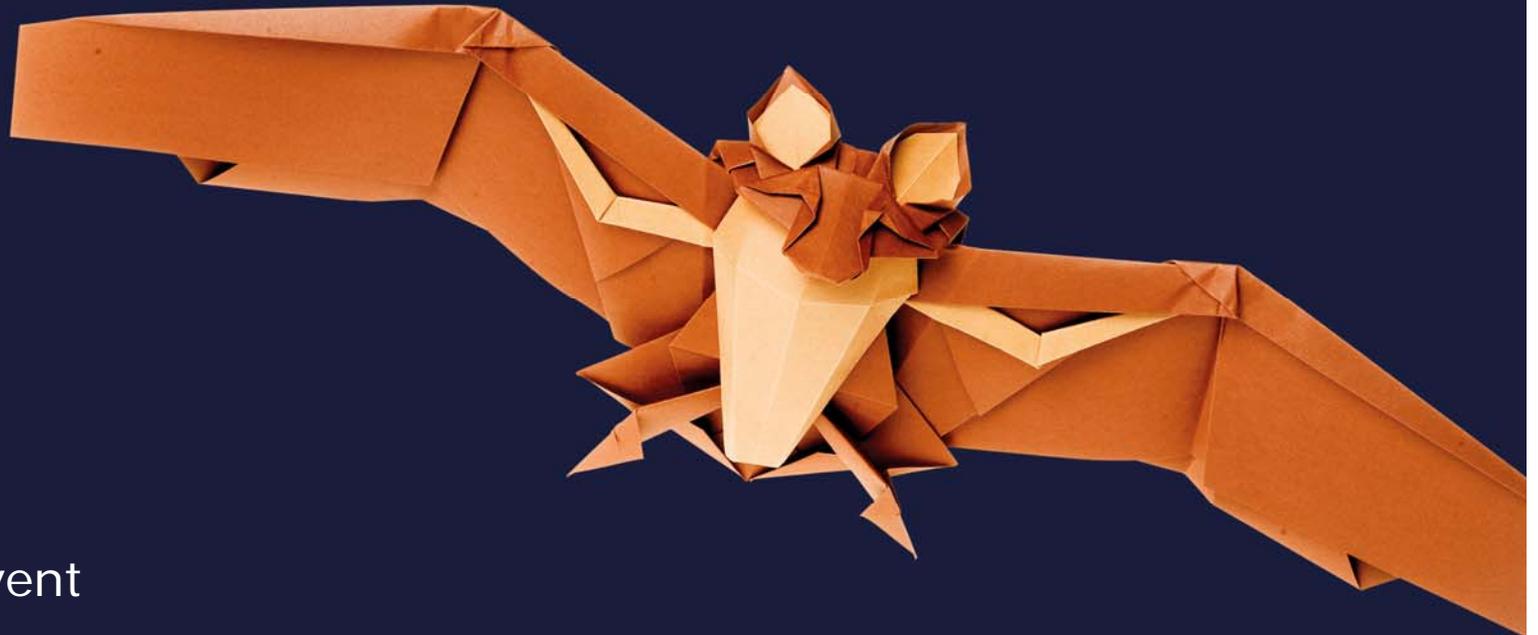


AS and A level **Music Technology** 2017



Launch Event



- **FULLY ACCREDITED**



Agenda

- A level reforms
- Our approach
 - Design and development
- Our specifications:
 - Assessment models and objectives
 - Subject content
 - Sample question paper examples
 - NEA
- Support and next steps



The A level reforms

- All new AS and A levels will be assessed at the same standard as they are currently
- All new AS and A levels will be fully linear
- AS levels will be stand-alone qualifications
- The content of the AS level can be a subset of the A level content to allow co-teachability, but marks achieved in the AS will not count towards the A level



AS and A level Timeline

	2016	2017	2018	2019
Current specification	Summer series as normal	Summer series as normal	Final AS resit and A2 exams	
New 2017 specification		First teaching of 1 year AS and 2 year A level	First AS level assessment	First A level assessment

- The last available assessment for the current AS and A levels will be June 2018
- The reformed AS first assessment is 2018 and A level is 2019



Subject Content

- The Subject Content for Music Technology has been put together by the DfE, which worked with major stakeholders including NAHME (National Association for Music in Higher Education), JAMES (Joint Audio Media Education Support) and MEC (Music Education Council)
- The subject criteria for Music Technology is now fully separated from that for Music
- This moves the focus of the subject away from music theory and more towards technology and theory of sound
- As a result, we have been able to design a specification that is better suited to Music Technology students



Subject Content

The content is split into three sections:

- Recording and production techniques for both corrective and creative purposes – this includes both practical application and demonstration of knowledge and understanding
- Principles of sound and audio technology – this includes the new content on theory of sound
- Development of recording and production technology – this covers the understanding of how technology has developed over time and had an impact on music production and styles



Current Assessment Objectives

Students must:		% in A level and AS
AO1	Interpret musical ideas with technical and expressive control and a sense of style and awareness of occasion and/ or ensemble (<i>performing/realising</i>).	15-35
AO2	Create and develop musical ideas with technical control and expressive understanding making creative use of musical devices, conventions and resources (<i>composing/arranging</i>).	15-35
AO3	Demonstrate understanding of, and comment perceptively on, the structural, expressive and contextual aspects of music (<i>appraising</i>).	15-35
AO4	Demonstrate effective uses of music technology to capture, edit and produce musical outcomes.	20-40
AO5	Demonstrate understanding of, and comment perceptively on, the technical processes and principles that underpin effective use of music technology.	15-25



New Assessment Objectives

Students must:		% in A level and AS
AO1	Demonstrate use of music technology to capture, edit and produce recordings	30-40
AO2	Demonstrate use of music technology to create, edit and structure sounds technology based-composition	20-30
AO3	Demonstrate and apply knowledge and understanding of music technology	20-30
AO4	Use analytical and appraising skills to make evaluative and critical judgements about the use of music technology	10-20

For first teaching 2017

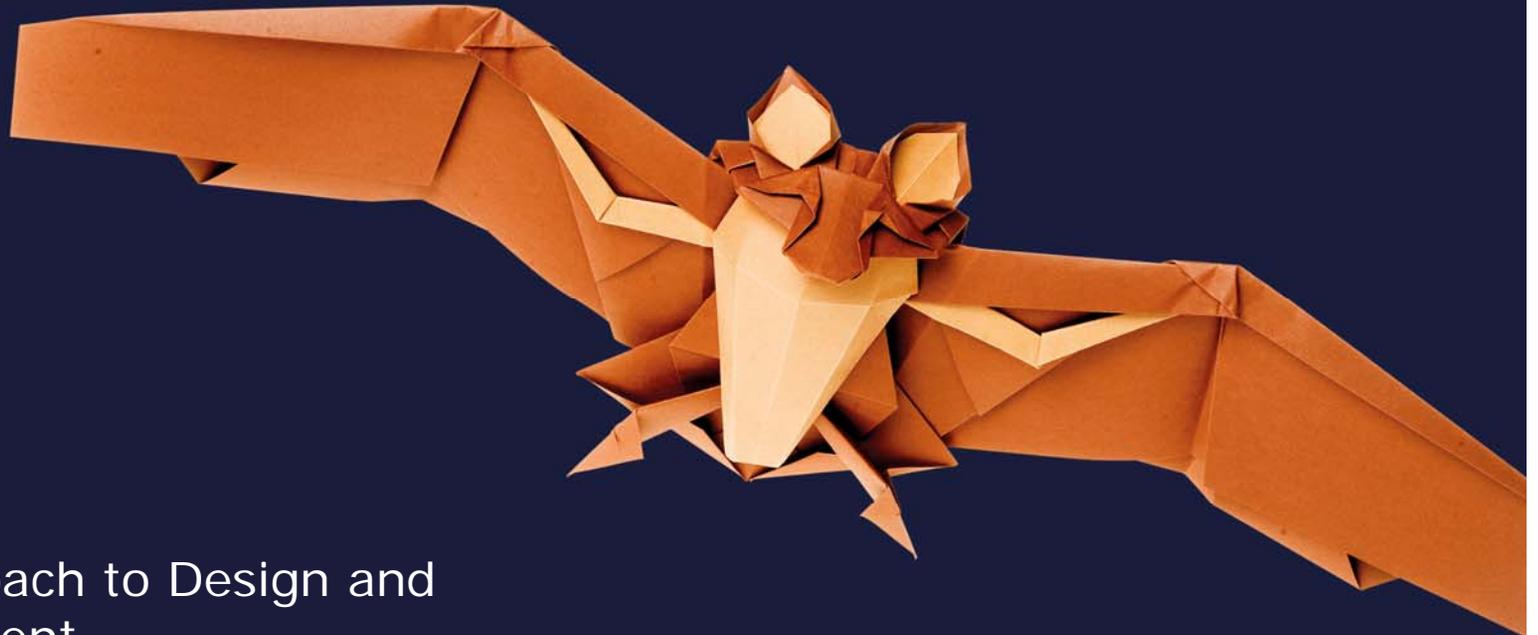


Non-examined Assessment (NEA)

Coursework is now known as **Non-Examined Assessment**

- There has been a reduction in weighting from 65% to 40% of the qualification
- All students need to undertake a recording task and a technology-based composition at both AS and A level
- All NEA must be externally assessed by the Awarding Organisation

AS and A level
Music Technology
2017



Our approach to Design and
Development



Our approach

Our approach to design and development of specifications is to:

- Review our existing qualifications
 - What works well?
 - What need improving?
- Review other offerings
 - UK and international
- Liaise regularly with stakeholders
- Use subject specialists during development



Our research

- Several telephone surveys with teachers were conducted as we developed the qualifications - this included testing assessment models
- We held meetings with the External Subject Advisory Group (ESAG) involving representatives from teaching and Higher Education
- We worked with subject associations, e.g. NAHME (National Association for Music in Higher Education), JAMES (Joint Audio Media Education Support) and MEC (Music Education Council)



Our findings

- Students enjoy the practical and creative aspects of the course
- The current Analysing and Producing exam works well
- The music theory content is not suited to many Music Technology students
- Students would benefit from more focus on technology and theory of sound
- The sequencing performing is derived from the Music Subject Criteria and needs updating



Our design principles

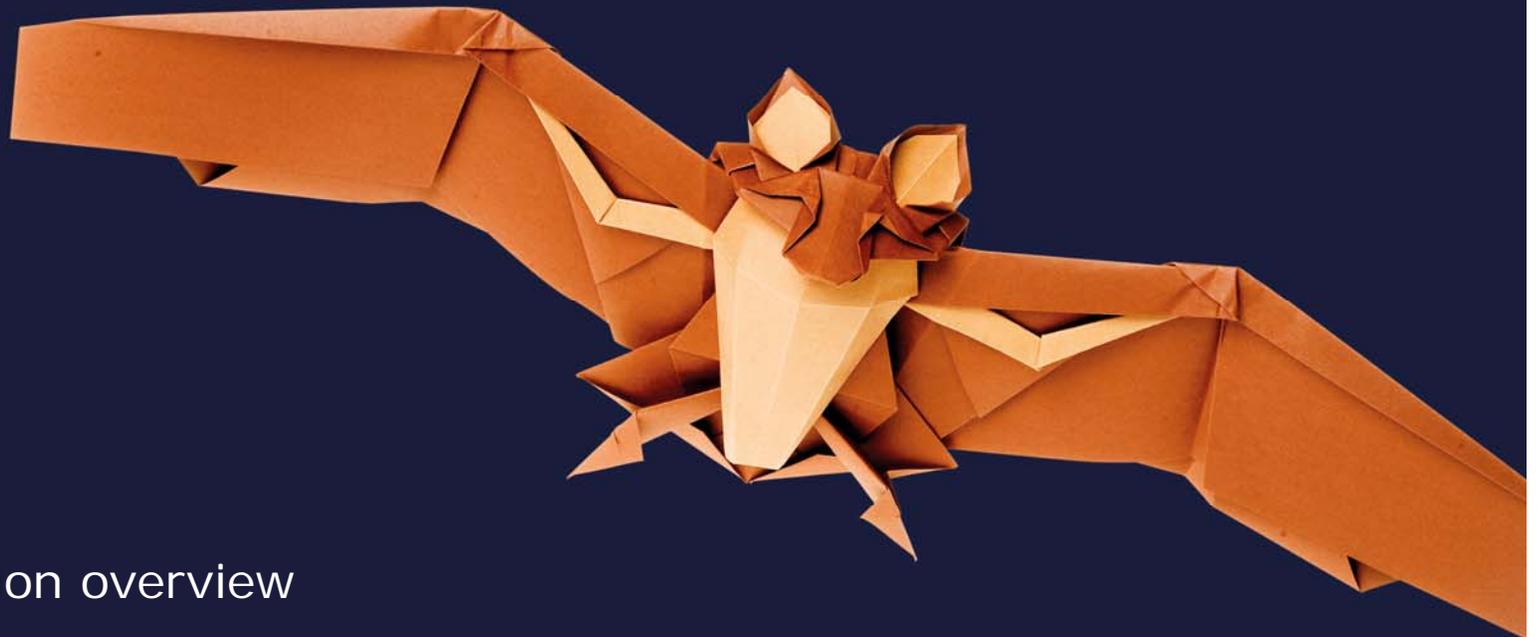
- Remember that students like recording and production
- Remember that students like creating
- Remove double-assessment of skills at AS and A level (units 1 and 3 in current specification)
- Separation of NEA tasks – clear outcomes
- Enable clear progression to FE/HE and employment



Engaging minds through sound

- Clear emphasis on music technology, without the music theory.
- Keeping the engaging practical content your students love.
- Equipping students with skills for higher education and beyond.
- Clear and accessible assessments.
- Trusted expert support when you need it.

AS and A level **Music Technology** 2017



Specification overview



Specification at a glance

Component	
Component 1	Recording – NEA – 20%
Component 2	Technology-based composition – NEA – 20%
Component 3	Listening and analysing – written examination – 25%
Component 4	Producing and analysing – written and practical examination – 35%



Areas of Study

- The subject content is divided into three areas of study which are covered in different ways in different assessment components, as shown in the table below:

Area of Study	Component(s)
1: Recording and production techniques for both corrective and creative purposes	1: Recording 2: Technology-based composition 3: Listening and analysing 4: Producing and analysing
2: Principles of sound and audio technology	3: Listening and analysing 4: Producing and analysing
3: The development of recording and production technology	3: Listening and analysing



Component 1: Recording

	AS	A level
Overview	<p>20% 60 marks NEA (externally assessed)</p> <p>Production tools and techniques to capture, edit, process and mix an audio recording. <i>Specification content: pages 8 to 10.</i></p>	<p>20% 60 marks NEA (externally assessed)</p> <p>Production tools and techniques to capture, edit, process and mix an audio recording. <i>Specification content: pages 8 to 11.</i></p>
Assessment	<ul style="list-style-type: none">• One recording, chosen from a list of 10 songs supplied by Pearson, consisting of a minimum of three compulsory instruments and two additional instruments released on our website on 1st June in the calendar year preceding the year in which the qualification is to be awarded.• Compulsory instruments: bass, acoustic guitar, lead vocal.• Optional instruments: at least two of: acoustic melody instrument, electric guitar, keyboard, backing vocal• Keyboard tracks may be sequenced.• Total time must be between 2 and 2½ minutes.• Logbook and authentication form must be supplied.	<ul style="list-style-type: none">• One recording, chosen from a list of 10 songs provided by Pearson, consisting of a minimum of five compulsory instruments and two additional instruments, released on our website on 1st June in the calendar year preceding the year in which the qualification is to be awarded.• Compulsory instruments: drum kit, bass, electric guitar, lead vocal, backing vocal.• Optional instruments: at least two of: acoustic melody instrument, acoustic guitar, keyboard.• Keyboard tracks may be sequenced.• Total time must be between 3 minutes and 3½ minutes.• Logbook and authentication form must be supplied.



Component 2: Technology-based composition

	AS	A level
Overview	<p>20% 60 marks NEA Creating, editing, manipulating and structuring sounds to produce a technology-based composition. <i>Specification content: pages 19 to 22.</i></p>	<p>20% 60 marks NEA Creating, editing, manipulating and structuring sounds to produce a technology-based composition. <i>Specification content: pages 20 to 24.</i></p>
Assessment	<ul style="list-style-type: none">• One technology-based composition based on a brief set by Pearson released on our website on 1st September in the calendar year preceding the year in which the qualification is to be awarded.• Synthesis, sampling/audio manipulation and creative effects use must be included.• Total time must be 2½ minutes.• Logbook and authentication form must be supplied.	<ul style="list-style-type: none">• One technology-based composition chosen from three briefs set by Pearson released on our website on 1st September in the calendar year preceding the year in which the qualification is to be awarded.• Synthesis and sampling/audio manipulation and creative effects use must be included.• Total time must be 3 minutes.• Logbook and authentication form must be supplied.



Component 3: Listening and analysing

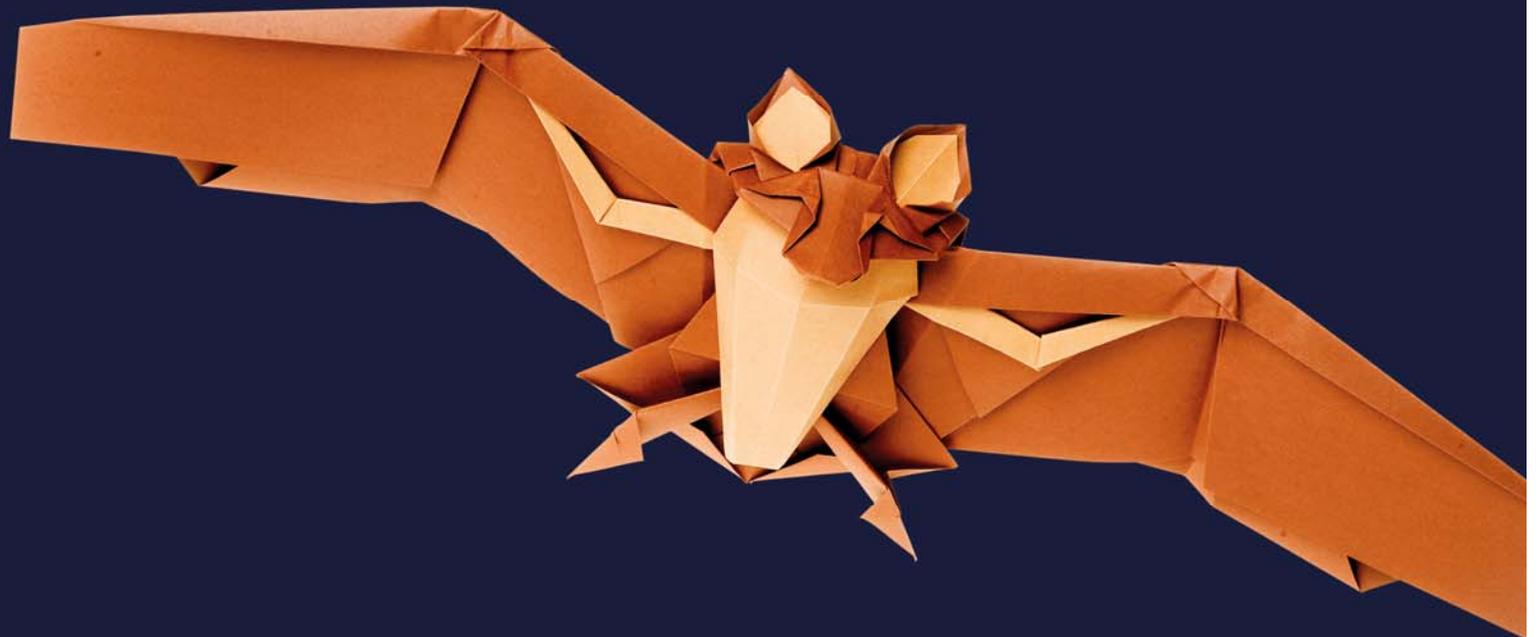
	AS	A level
Overview	<p>25% 60 marks 1 hour and 15 minutes</p> <ul style="list-style-type: none">• Knowledge and understanding of recording and production techniques and principles, in the context of a series of unfamiliar recordings.• Application of knowledge related to all three areas of study. <p><i>Specification content: pages 30 to 35.</i></p>	<p>25% 75 marks 1 hour and 30 minutes</p> <ul style="list-style-type: none">• Knowledge and understanding of recording and production techniques and principles, in the context of a series of unfamiliar recordings.• Application of knowledge related to all three areas of study. <p><i>Specification content: pages 32 to 38.</i></p>
Assessment	<ul style="list-style-type: none">• This paper comprises two sections: A and B and all questions are compulsory.• One audio CD with the unfamiliar commercial recordings to accompany questions on the paper will be provided per student.• Section A: Listening and Analysing (44 marks) – four questions, each based on unfamiliar commercial recordings supplied by Pearson (10 marks each).• Section B: Extended written response (16 marks) – one comparison question, which uses two unfamiliar commercial recordings supplied by Pearson (16 marks).	<ul style="list-style-type: none">• This paper comprises two sections: A and B and all questions are compulsory.• One audio CD with the unfamiliar commercial recordings to accompany questions on the paper will be provided per student.• Section A: Listening and analysing (40 marks) – four questions, each based on unfamiliar commercial recordings supplied by Pearson (10 marks each).• Section B: Extended written responses (35 marks) – two essay questions. One comparison question, which uses two unfamiliar commercial recordings from the CD (15 marks). The second essay uses the final unfamiliar commercial recording on the CD (20 marks).



Component 4: Producing and analysing

	AS	A level
Overview	<p>35%</p> <p>84 marks</p> <p>1 hour and 45 minutes (plus 10 minutes setting up time)</p> <ul style="list-style-type: none">• Knowledge and understanding of editing, mixing and production techniques, to be applied to unfamiliar materials.• Application of knowledge related to areas of study 1 and 2. <p><i>Specification content: pages 37 to 42.</i></p>	<p>35%</p> <p>105 marks</p> <p>2 hours and fifteen minutes (plus 10 minutes setting up time)</p> <ul style="list-style-type: none">• Knowledge and understanding of editing, mixing and production techniques, to be applied to unfamiliar materials.• Application of knowledge related to areas of study 1 and 2. <p><i>Specification content: pages 40 to 48.</i></p>
Assessment	<ul style="list-style-type: none">• This paper comprises two sections: A and B and all questions are compulsory.• Each student will be provided with a set of audio/MIDI materials for the practical element of the examination, to include:<ul style="list-style-type: none">○ audio files relating to three instrumental/vocal parts○ a single MIDI file from which a fourth instrumental part will be created or synthesised.• Students will correct and then combine the audio and MIDI materials to form a completed mix.• Section A: Analysing and producing (68 marks) – five questions related to the audio and MIDI materials provided that include both written responses and practical tasks.• Section B: Extended written response (16 marks) – one essay focusing on a specific signal process, effect or music technology hardware unit.	<ul style="list-style-type: none">• This paper comprises two sections: A and B and all questions are compulsory.• Each student will be provided with a set of audio/MIDI materials for the practical element of the examination, to include:<ul style="list-style-type: none">○ audio files relating to three instrumental/vocal parts.○ a single MIDI file from which a fourth instrumental part will be created or synthesised.• Students will correct and then combine the audio and MIDI materials to form a completed mix, which may include creating new tracks or parts from the materials provided.• Section A: Producing and analysing (85 marks) – five questions related to the audio and MIDI materials provided that include both written responses and practical tasks.• Section B: Extended written response (20 marks) – one essay focusing on a specific mixing scenario, signal path, effect or music technology hardware unit.

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Support



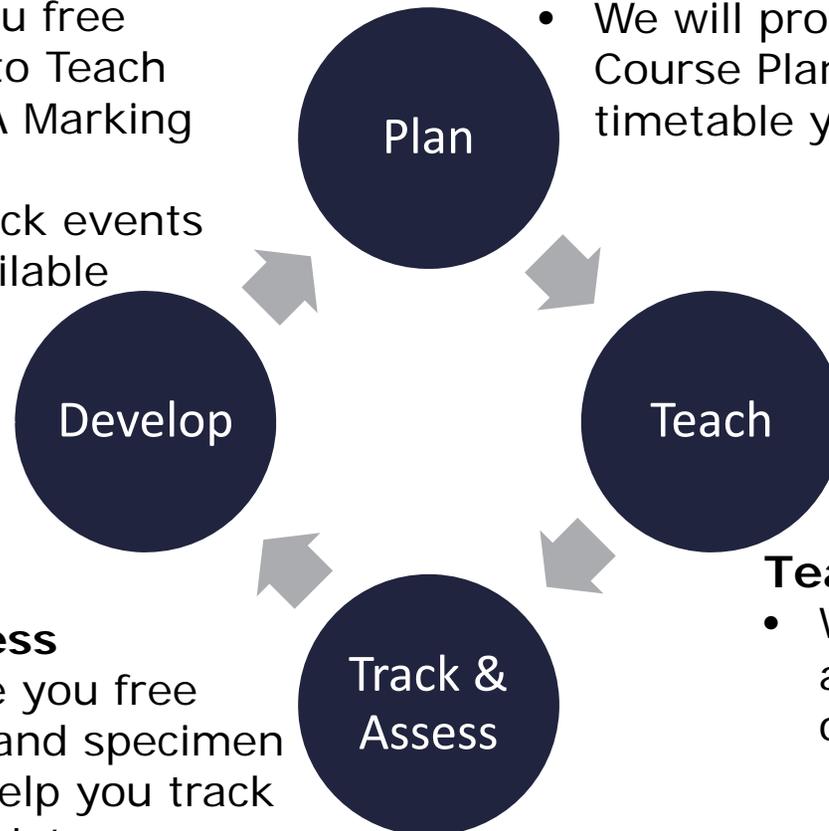
Supporting great Music Technology teaching

Develop

- We will offer you free Getting Ready to Teach events and NEA Marking Training
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Plan:

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Questions?