

MUSIC
Access 1

First edition – published October 2001

MUSIC (ACCESS 1)

The Music provision at Access 1 comprises two units:

<i>D7S5 07</i>	<i>Music: Listening and Performing – Performing (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D7S4 07</i>	<i>Music: Performing and Creating – Creating (Acc 1)</i>	<i>1 credit (40 hours)</i>

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Administrative Information

Superclass:	LH
Publication date:	October 2001
Source:	Scottish Qualifications Authority
Version:	01

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Introductory Information: Music (Access 1)

RATIONALE

Music at Access 1 offers opportunities to experience music within a well-supported environment.

The units developed at Access 1 provide an excellent medium for personal and social development, the promotion of personal and interpersonal skills, and communication.

A wide variety of musical experiences and activities, through shared interaction with the teacher/lecturer, will enhance the quality of life by developing candidates' enjoyment of music and will contribute to the development of self-confidence and self-esteem. In addition, these experiences will encourage the development of core skills and for some, will offer the opportunity to develop basic musical skills.

In the Access 2 Music Cluster there are three units:

D583 08 Music: Listening and Performing (Acc 2)

D584 08 Music: Creating and Listening (Acc 2)

D585 08 Music: Performing and Creating (Acc 2)

Access 1 Music provision consists of one unit which is derived from *D583 08 Music: Listening and Performing (Acc 2)* and one unit which is derived from *D585 08 Music: Performing and Creating (Acc 2)*.

AIMS

The aims of the Access 1 units are to:

- provide opportunities for personal fulfilment and enjoyment through a variety of different musical experiences
- provide opportunities for personal expression through practical music making
- encourage awareness of music across a variety of genres
- develop a range of music-making skills appropriate to the individual
- encourage the development of core skills

CONTENT

Fundamental to the work of both units will be the musical features which are to be found in the *Table of Concepts* (Appendix 1). These will provide a context within which candidates will be encouraged to develop aural skills and understanding of the music they perform. Further detail is found in the support notes section of the unit specification and also within Appendices 2 and 3.

Selected contexts should take account of candidates' personal musical interests and abilities. There should be encouragement to explore and experience a wide variety of musical styles.

Introductory Information (cont): Music (Access 1)

Performing

The aim of this unit is to encourage performance skills on voice and/or instrument(s) of the candidate's choice. The music may be of an improvised or pre-composed nature. The focus will be on *performance skills* and their development throughout the unit.

Creating

The aim of this unit is to encourage creative skills through practical music making on voice and/or instrument(s) of the candidate's choice. The focus will be on *creative skills* and their development throughout the unit. The music produced will require to be original to the candidate.

APPROACHES TO LEARNING AND TEACHING

Due to the nature of Creating and Performing, an integrated approach towards musical activities and experiences within each unit is recommended. Consequently, the order in which these units are taken, for those who select to study both, is not an issue.

Musical demonstration and interaction between candidate and teacher/lecturer will be fundamental to both units. Interacting musically with others within their group will also be important.

Considerable flexibility will be required to ensure appropriate pacing and style of delivery in order that individual needs and abilities are met effectively. Programme planning should not be such that candidates are encouraged to follow identical lines. The music produced from candidate to candidate in both units, should be individual and is likely to be quite diverse.

Listening with care is vital to successful performing and creating, consequently aural skills should be developed appropriately in order that candidates may be encouraged to respond with some discrimination. Candidates should be encouraged to listen to and discuss both the music of others within their group and to commercial recordings embracing a wide variety of styles.

ASSESSMENT

There is no external assessment at Access level.

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted. A variety of approaches to assessment may be appropriate. Details of assessment are provided in each unit specification.

A variety of assessment instruments should be used and will be likely to include:

- practical music-making exercises
- candidate's audio/video recordings
- session observation notes to support audio/video evidence
- candidate self assessment and /or peer assessment
- candidate/teacher/lecturer discussion

Further details of assessment are given in the unit specifications.

Introductory Information (cont): Music (Access 1)

GUIDANCE ON CERTIFICATION AND MODERATION

Each Access 1 unit will normally be certificated as an individual unit. However, as Access 1 units are derived from units at Access 2, it will also be possible to allow the evidence of achievement of Access 1 units to be used to count towards achievement of the relevant Access 2 unit.

In relation to *D7S5 07 Music: Listening and Performing – Performing (Access 1)* centres may wish to retain evidence of attainment if candidates are likely to use this unit in the future to count towards achievement of *D583 08 Music: Listening and Performing (Access 2)*, where performing is the subsidiary element. It should be noted that evidence of attainment of *D7S5 07 Listening and Performing – Performing (Access 1)* is unlikely to be sufficient, without additional evidence, to count towards achievement of the first outcome of *D585 08 Music: Performing and Creating (Access 2)*, as Performing is not the subsidiary element in the Access 2 unit.

In relation to *D7S4 07 Music: Performing and Creating – Creating (Access 1)* centres may wish to retain evidence of attainment if candidates are likely to use this unit in the future to count towards achievement of *D585 08 Music: Performing and Creating (Access 2)*, where performing is the subsidiary element. It should be noted that evidence of attainment of *D7S4 07 Performing and Creating – Creating (Access 1)* is unlikely to be sufficient, without additional evidence, to count towards achievement of the first outcome of *D584 08 Music: Creating and Listening (Access 2)*, as Creating is not the subsidiary element in the Access 2 unit.

SPECIAL NEEDS

Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for: Candidates with Special Needs/Candidates for whom English is an additional language* (SQA, 2000).

National Unit Specification: general information

UNIT	Music: Listening and Performing – Performing (Access 1)
NUMBER	D7S5 07

SUMMARY

This unit is designed to enable candidates to develop skills in performing/improvising music through instruments and/or voice. Through performing experiences and activities, candidates will acquire and develop skills of aural discrimination and conceptual awareness.

OUTCOME

Perform music in a solo, accompanied and/or group manner.

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However, it would be beneficial if a candidate has already been involved in a Music programme or Musical activities.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

Superclass:	LH
Publication date:	October 2001
Source:	Scottish Qualifications Authority
Version:	01

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National Unit Specification: statement of standards

UNIT Music: Listening and Performing – Performing (Access 1)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Perform music in a solo, accompanied and/or group manner.

Performance criteria

- (a) Some technical skill appropriate to the chosen instrument or voice is demonstrated.
- (b) The ability to express music through performing is demonstrated.

Evidence requirements

Audio/video recordings of solo, accompanied and/or group performance(s). Performance should include the delivery of pre-composed music or improvisation(s) within a structured framework. The overall performance length should not be less than two minutes in total.

Where appropriate to the instrument, the candidate and the music, intonation will require to be sufficiently accurate. The musical flow must be maintained and the composer's/composers' intentions realised in terms of other points of musical style such as tempo, phrasing and dynamics.

In group performance(s), the candidate must demonstrate satisfactory support for the performance of other members of the group.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

This unit is derived from the unit D583 08, Music: Listening and Performing (Access 2). Candidates may find this an appropriate unit to undertake on its own or together with the unit:

D7S4 07 Music: Performing and Creating – Creating (Access 1)

This unit in Performing should provide a range of opportunities for candidates to experience music within a well-supported learning environment. Musical experiences and activities should allow candidates to develop a variety of music skills to enable them to perform within a variety of musical situations. Candidates will have opportunities to select and perform music from a range of styles. It is envisaged that candidates might perform pre-composed music or their own piece(s). The emphasis of the unit and its assessment will be on how performing ability moves forward over the duration of the unit.

Musical concepts

Teachers/lecturers are referred to Appendices 1,2 and 3. The musical features listed in the *Table of Concepts* (Appendix 1), provide parameters and contexts within which candidates will be encouraged to develop aural discriminatory skills and thereby acquire understanding of the music they perform. Appendices 2 and 3: *Explanation of Concepts* and a *Glossary of Concepts*, offer additional detail on musical features. At Access 1, it is suggested that the term ‘concept’ be replaced by ‘feature’ to imply a more holistic and personal use of the components of music. It will be helpful to consider each feature as a musical experience perceived by the candidate in his or her own way rather than a statement or definition provided by the teacher/lecturer and about which the candidate has to learn. Thus each candidate can grow through the experience of the feature, which is the experience of the music itself.

Within Appendix 2, attention is drawn to section 4 headed *Assessment*. At Access 1, candidates will be expected to experience musical features in a variety of contexts and appropriate to the repertoire performed. They will not, however, be required to satisfy for assessment purposes “an awareness of 50%”. That particular assessment requirement was related to the Listening Unit at Access 2 and although listening remains an integral part of performing at Access 1, it does not require to be assessed discretely in this unit and at this level in terms of a percentage. Information on how musical features have been fundamental to on-going work will however, be expected to be recorded in the Unit Log.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

For some candidates, for example those with special needs, the pace of delivery and the particular tasks being undertaken must equate with their understanding and abilities. A flexible approach will allow candidates to advance from their own starting point at a pace relevant to their ongoing development.

Musical features will be fundamental to all on-going work and will be explored by means of musical demonstration and interaction (guided by the teacher/lecturer) and also by exposure to their deployment in pre-composed pieces of music, where appropriate.

Practical application might involve the teacher/lecturer demonstrating (vocally and/or instrumentally) a simple musical phrase based on an ascending or descending line. Through guided listening, the candidate can begin to experience the sound of the phrase and gradually appreciate the difference between each one. This will help to develop the candidate's understanding which will be measured by the candidate's ability to respond to features experienced through creative interaction with the teacher/lecturer in a practical music-making situation. In addition, it will ultimately assist in the eventual process of selecting specific features as a basis for a candidate's original piece of music.

In order for each candidate to experience appropriate satisfaction and reward through both units at Access 1, it is important to acknowledge the integrative nature of creating and performing. Thus, when the candidate is creating, he/she is automatically performing; and when performing, the aspect of spontaneity (musical freshness) is in itself a creative act. Indeed it may be helpful to consider the term "musicing", as superseding "creating" and "performing". This implies musical doing or music making and promotes the activity of music. Furthermore, all activities of music must, inevitably, be underpinned by listening. The development of aural awareness, therefore, should be seen as a natural outcome of all musical activities. Listening should be regarded as a part of, rather than apart from, creating and performing.

At the same time, however, there are some differences between the processes of creating and performing. It is suggested, therefore, that performing (depending on the needs and abilities of the candidate) should be considered in either of the following two ways:

1. There is a sequential dimension evident in the leading into performing activities from those associated with creating. Creating and performing may be regarded here as at either ends of a continuum rather than as independent activities. Performing, while it may still be improvisatory in nature, is likely to demonstrate an approach to structure that has been pre-determined and organised as a result of previous creative work. Thus it is probable that music to be performed at this level will be the candidate's own; performing, therefore, may be described as the intentional re-creating of a musical idea that evolved through a shared improvisation. This implies some ability to retain an idea and the appropriate practising undertaken (with assistance) in order to achieve this.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

2. The opportunity exists for those candidates who may already possess some innate ability to reproduce pre-composed pieces of music (such as television themes or well-known songs) to be assisted in developing this ability further. This may be facilitated through the encouragement of clearer verbal pronunciation in a song or expanding the candidate's vocal range, or perhaps seeking to improve finger co-ordination if the candidate is able to "pick out" a tune on a piano.

Sequence of Learning

An acknowledgement of where the candidate is at is particularly significant when working at this level. Thus the starting point will be determined by the teacher/lecturer listening to the spontaneous and unprovoked musical response of the candidate. Quite simply, the candidate should be allowed to play (this may be through either vocal or instrumental means). A variety of musical instruments should be available to give the candidate choice in terms of preference and suitability. It is likely that the teacher/lecturer will be aware of, and sensitive to, the most appropriate form of musical encounter for the individual concerned. In order to support the responses of the candidate, the teacher/lecturer may then move into the role of an accompanist; the accompanying instrument may be the person's own voice, the piano, guitar or indeed any instrument considered suitable. This process is based on improvisation and the ongoing negotiation of musical ideas between two or more people. The candidate should feel "contained", supported and accepted both musically and personally.

The quality of listening demonstrated by the teacher/lecturer must be objective and non-judgmental. The teacher/lecturer should regard each reaction and response from the candidate as music itself, and as a trigger for a more extended rhythmic or melodic idea. At this stage it is not necessary for the candidate to be conscious of any skills, techniques or features being used.

To move forward, however, the teacher/lecturer must decide if and when a time comes that the unconscious response of the candidate might be steered into a more conscious awareness of the learning that has taken place. This may be achieved by drawing his/her attention to certain features that arose during the musical exchange. Clearly, this will depend on the verbal facility and cognitive understanding of the candidate but examples of questions and comments might be:

- Did you notice how the music started soft but ended very loud?
- The sounds you made with your voice, they were very short, I wonder if we can make them longer? Listen to mine.
- I notice you always played the same note [on the metallophone], let's see if we can play others.
- When you played the drum you used your hand, let's now try using two hands - or - let's try holding a beater.

There is a sense, therefore, of progression. The candidate is progressing in terms of acquiring new skills or becoming more aware of certain musical features, and the teacher/lecturer is progressing by gradually assuming a more directive approach.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

Yet it may be the case that some candidates are not able to demonstrate awareness and understanding through verbal means. For such people it should be remembered that the impact of the musical experience is no less profound and that opportunities for development (in its fullest sense) can be similarly acquired. Here, the skill and experience of the teacher/lecturer should be regarded as a reliable assessment tool in observing how the responses of the candidate have indeed progressed through musical exemplification alone. By means of maintaining a log of activities, aims and outcomes, plus audio/video exemplification and correlation with other staff members, procedures of quality assurance and necessary objectivity may be applied. Progress can be observed and measured by comparing responses at different times throughout the unit. It is strongly recommended, therefore, that each occasion/session be audio recorded to support Unit Log comments. Where it is possible, the use of video recording will be found to be particularly helpful. Recordings not only provide evidence of response but allow the teacher/lecturer to listen/observe while not engaged and to use these observations as indicators for future work. Thus it may be seen that:

In **Performing**, the emphasis of the unit and its assessment will be on how the *performing ability* of the candidate moves forward throughout the duration of the unit whereas in **Creating**, the emphasis of the unit and its assessment will be on how the *creative ability* of the candidate moves forward throughout the duration of the unit. The music produced in the Creating unit, therefore, will require to be original to the candidate.

By adopting this continual sequence of LISTENING - ACCOMPANYING - INFORMING, the teacher/lecturer will notice how the aims pertinent to each individual candidate will become apparent. Essentially these aims will be non-musical but may be realised through musical means. Examples might be the development of physical co-ordination through beating activities or the facilitating of interpersonal skills through working with others in a shared musical improvisation. Such activities, therefore, lend themselves favourably to the promoting of core skills. Indeed it may be helpful to consider core skills in their widest sense; that is, as to how they relate to the needs and abilities of each candidate. Examples of these are as follows:

Communication: through vocal activities, non-verbal communication may be encouraged and sustained, sounds may be enhanced with musical inflection and melodic direction, tones may become tunes and the expressive potential of music can be used as a language between two people;

Numeracy: aspects of numeracy may be encouraged through the sensitive placing of continuous rhythmic beats within a musical structure, e.g. the candidate may be drawn to sense (unconsciously at first) his/her beating on a drum within a march style (2 or 4 beats in a bar), or a waltz (3 beats in a bar);

Problem solving: by considering this instead as product forming, the candidate is encouraged to gradually structure musical responses into a cohesive musical idea (or short piece), this may represent the process taken from creating (or improvising) to performing;

Information Technology: by using technology, for example, an electronic keyboard the candidate may be encouraged to make decisions regarding different sound qualities or styles that can be produced, these sounds may then be incorporated into a wider musical framework in which even the simplest or shortest sound is given an appropriate sense of context.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

Working with others: through instrumental “give-and-take”, (such as beating a drum together) there may be a growing recognition of sharing, waiting, exploring with another person and thus the development of interpersonal skills;

Adapting Activities for Learning Needs

The successful outcome of musical exchange between the candidate and the teacher/lecturer will be largely dependent upon the appropriate adaptation of activities. In particular, there are three forms of adaptation that require consideration. These are as follows:

Adaptation of Music

The nature of musical improvisation is that it is, essentially, differentiated music. By adopting a supportive role, the teacher/lecturer is constantly adapting to the responses of the candidate during the musical activity. Through such work an apparently insignificant musical response can be given a hitherto undiscovered aesthetic dimension. In turn, this may act as a trigger for further and more sustained musical contributions from the candidate. The teacher/lecturer, therefore, needs to attune to the tempi, dynamics and other musical nuances of the candidate and regard these as the indicators of the subsequent improvisation.

Adaptation of Instruments

The teacher/lecturer must decide on the instruments most suitable for each individual candidate. These may be determined by physical capabilities. Various music shops now cater for people who may have physical limitations and provide suitably adapted instruments such as a Drum Table for people in wheelchairs or “built-up” beaters to facilitate grip and control. Similarly, there are many opportunities to incorporate aspects of music technology in a meaningful way for candidates with special needs. The use of Soundbeam, for example, allows for the creating and performing of sounds without the need for any physical contact with an instrument. Care should also be taken to ensure that instruments (and musical activities) are considered from age-appropriate means - for example, that a reed horn is not (normally) given to a young adult.

Adaptation of the Concept of the Teacher/Lecturer Role

It may be said that the role undertaken by the teacher/lecturer is, in some ways, similar to that of a therapist (in particular, a music therapist). This is partly inevitable due to the necessary pursuit of non-musical objectives and the development of core skills. Yet at the same time, the moving from the unconscious response to a conscious awareness of learning is conducive to musical/educational aims. The teacher/lecturer needs to be sensitive to this perceived shift and, that if it does occur, it is regarded as a natural progression and a gradual refinement of appropriate musical skills.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Teachers/lecturers should select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work. The emphasis of the unit in assessment terms, will be on how **performing ability** moves forward over the duration of the unit albeit that for some candidates it may also have a creative aspect should they decide to perform their own music.

The suggested assessment instruments for this unit are practical exercises involving the direct observation of a candidate's practical work by the teacher/lecturer, supported by audio /video recordings and any other evidence which has been generated as an integral part of the practical work across the duration of the unit. It may not be necessary to devise specific activities for assessment purposes as assessment may take place naturally through ongoing work.

Performances may be for and/or with fellow candidates at appropriate points over the duration of the unit and may also involve the teacher/lecturer as a performer/ accompanist. Audio/video recordings will be important in illustrating the starting point of the candidate and the subsequent development thereon. Video recordings could also be helpful in illustrating any particular challenges which a candidate might experience during performances.

This unit should be assessed continuously over a period of time and for assessment purposes the candidate must demonstrate the performance criteria for each piece of music performed.

Teachers/lecturers should support aural recordings of performances/improvisations by maintaining a Unit Log with information on practical session work thereby offering further insight of candidate attainment.

A Unit Log and an Assessor's Proforma should be completed by the teacher/lecturer for each candidate, offering evidence of the practical achievement of the outcome and the performance criteria for each piece of music performed. The Log and Proforma record attainment in combination with audio/video recordings of the music. Exemplars of Assessor's Proformas may be found in the National Assessment Bank support materials issued for *D583 08 Listening and Performing (Access 2)*. An exemplar unit log is given in Appendix 4. All evidence should be retained in each candidate's folio.

SUPPORT MATERIALS

Further information on appropriate activities and methodology is located within the Access section of the CD-ROM Effective Music Teaching, a Higher Still Development Unit support material distributed to centres in 1999. Further copies are available from HSDU, now Learning and Teaching Scotland.

Support materials for unit assessment are given in the National Assessment Bank support materials issued for *D583 08 Listening and Performing (Access 2)* by SQA.

National Unit Specification: support notes (cont)

UNIT Music: Listening and Performing – Performing (Access 1)

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates for whom English is an additional language* (SQA, 2000).

National Unit Specification: general information

UNIT Music: Performing and Creating – Creating (Access 1)

NUMBER D7S4 07

SUMMARY

This unit is designed to enable candidates to acquire and develop skills of aural discrimination and conceptual awareness, and apply these skills and this understanding appropriately in creative tasks.

OUTCOME

Demonstrate an ability to create original music.

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However, it would be beneficial if a candidate has already been involved in a Music programme or Musical activities.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

Superclass: LH
Publication date: October 2001
Source: Scottish Qualifications Authority
Version: 01

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National Unit Specification: statement of standards

UNIT Music: Performing and Creating – Creating (Access 1)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Demonstrate an ability to create original music.

Performance criteria

- (a) A structured product is created with evidence of planning.
- (b) An ability to imitate and incorporate selected features is demonstrated through practical music making.
- (c) Awareness of creative ideas and styles new to the candidate is demonstrated.

Evidence requirements

An audio/video folio of at least two minutes which demonstrates an increasing awareness of recently acquired creative ideas and styles.

A Unit Log identifying musical features selected through practical music making.

National Unit Specification: support notes

UNIT Music: Performing and Creating – Creating (Access 1)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This unit is derived from the unit *D585 08, Music: Performing and Creating (Access 2)*. Candidates may find this an appropriate unit to undertake on its own or together with the unit:

D7S5 07 Music: Listening and Performing – Performing (Access 1)

This unit in Creating should provide a range of opportunities for candidates to experience music within a well-supported learning environment. Musical experiences and activities should allow candidates to develop a variety of music skills to enable them to explore sound within a variety of musical situations. Candidates should work creatively with basic compositional techniques/features to develop melodic, harmonic and rhythmic ideas appropriate to the medium.

Musical concepts

Teachers/lecturers are referred to Appendices 1, 2 and 3. The musical features listed in the *Table of Concepts* (Appendix 1), provide parameters and contexts within which candidates will be encouraged to develop aural discriminatory skills and thereby acquire understanding of the music they perform. Appendices 2 and 3: *Explanation of Concepts* and a *Glossary of Concepts*, offer additional detail on musical features. At Access 1, it is suggested that the term ‘concept’ be replaced by ‘feature’ to imply a more holistic and personal use of the components of music. It will be helpful to consider each feature as a musical experience perceived by the candidate in his or her own way rather than a statement or definition provided by the teacher/lecturer and about which the candidate has to learn. Thus each candidate can grow through the experience of the feature, which is the experience of the music itself.

Within Appendix 2, attention is drawn to section 4 headed *Assessment*. At Access 1, candidates will be expected to experience musical features in a variety of contexts and appropriate to the repertoire performed. They will not, however, be required to satisfy for assessment purposes “an awareness of 50%”. That particular assessment requirement was related to the Listening Unit at Access 2 and although listening remains an integral part of creating at Access 1, it does not require to be assessed discretely in this unit and at this level in terms of a percentage. Information on how musical features have been fundamental to on-going work will however, be expected to be recorded.

National Unit Specification: support notes (cont)

UNIT Music: Performing and Creating – Creating (Access 1)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

For some candidates, for example those with special needs, the pace of delivery and the particular tasks being undertaken must equate with their understanding and abilities. A flexible approach will allow candidates to advance from their own starting point at a pace relevant to their ongoing development.

Emphasis will be placed on improvisation and the communication of simple musical ideas. Candidates will have opportunities to create music within a flexible framework appropriate to their interests and abilities, for example, musically interacting with the teacher/lecturer. This should include evidence of originality, initiative and awareness of the practical application of selected features some of which will already have been experienced by those candidates who also undertake the Performing unit. Where appropriate, candidates may be encouraged to talk about the way in which their improvisations have been created.

Musical features will be explored by means of musical demonstration and interaction (guided by the teacher/lecturer) and also by exposure to their deployment in pre-composed pieces of music, where appropriate. Depending on the piece of music being created, it could be that a deeper investigation might be made of one particular feature, should that be appropriate to that piece of music. For purposes of clarity, however, features should ideally be explored in pairs, i.e. each feature with its opposite - ascending and descending, for example.

Practical application might involve the teacher/lecturer demonstrating (vocally and/or instrumentally) a simple musical phrase based on an ascending or descending line. Through guided listening, the candidate can begin to experience the sound of the phrase and gradually appreciate the difference between each one. This will help to develop the candidate's understanding which will be measured by the candidate's ability to respond to features experienced through creative interaction with the teacher/lecturer in a practical music-making situation. In addition, it will ultimately assist in the eventual process of selecting specific features as a basis for a candidate's original piece of music.

In order for each candidate to experience appropriate satisfaction and reward through both units at Access 1, it is important to acknowledge the integrative nature of creating and performing. Thus, when the candidate is creating, he/she is automatically performing; and when performing, the aspect of spontaneity (musical freshness) is in itself a creative act. Indeed it may be helpful to consider the term "musicing", as superseding "creating" and "performing". This implies musical doing or music making and promotes the activity of music. Furthermore, all activities of music must, inevitably, be underpinned by listening. The development of aural awareness, therefore, should be seen as a natural outcome of all musical activities. Listening should be regarded as a part of, rather than apart from, creating and performing.

At the same time, however, there are some differences between the processes of creating and performing. It is suggested, therefore, that Creating (depending on the needs and abilities of the candidate) should be considered in either of the following two ways:

National Unit Specification: support notes (cont)

UNIT Music: Performing and Creating – Creating (Access 1)

1. That there is a sequential dimension evident in the leading into performing activities from those associated with creating. Creating and performing may be regarded here as at either ends of a continuum rather than as independent activities. Performing, while it may still be improvisatory in nature, is likely to demonstrate an approach to structure that has been pre-determined and organised as a result of previous creative work. Thus it is probable that music to be performed at this level will be the candidate's own. Performing, therefore, may be described as the intentional re-creating of a musical idea that evolved through a shared improvisation. This implies some ability to retain an idea and the appropriate practising undertaken (with assistance) in order to achieve this.
2. That the opportunity exists for those candidates who may already possess some innate ability to reproduce pre-composed pieces of music (such as television themes or well-known songs) to be assisted in developing this ability further. This may be facilitated through the encouragement of clearer verbal pronunciation in a song or expanding the candidate's vocal range, or perhaps seeking to improve finger co-ordination if the candidate is able to "pick out" a tune on a piano.

Sequence of Learning

An acknowledgement of where the candidate is at is particularly significant when working at this level. Thus the starting point will be determined by the teacher/lecturer listening to the spontaneous and unprovoked musical response of the candidate. Quite simply, the candidate should be allowed to play (this may be through either vocal or instrumental means). A variety of musical instruments should be available to give the candidate choice in terms of preference and suitability. It is likely that the teacher/lecturer will be aware of, and sensitive to, the most appropriate form of musical encounter for the individual concerned. In order to support the responses of the candidate, the teacher/lecturer may then move into the role of an accompanist; the accompanying instrument may be the person's own voice, the piano, guitar or indeed any instrument considered suitable. This process is based on improvisation and the ongoing negotiation of musical ideas between two or more people. The candidate should feel "contained", supported and accepted both musically and personally.

The quality of listening demonstrated by the teacher/lecturer must be objective and non-judgemental. The teacher/lecturer should regard each reaction and response from the candidate as music itself, and as a trigger for a more extended rhythmic or melodic idea. At this stage it is not necessary for the candidate to be conscious of any skills, techniques or features being used.

To move forward, however, the teacher/lecturer must decide if and when a time comes that the unconscious response of the candidate might be steered into a more conscious awareness of the learning that has taken place. This may be achieved by drawing his/her attention to certain features that arose during the musical exchange. Clearly, this will depend on the verbal facility and cognitive understanding of the candidate but examples of questions and comments might be:

- Did you notice how the music started soft but ended very loud?
- The sounds you made with your voice, they were very short, I wonder if we can make them longer? Listen to mine.

National Unit Specification: support notes (cont)

UNIT Music: Performig and Creating – Creating (Access 1)

- I notice you always played the same note [on the metallophone], let's see if we can play others.
- When you played the drum you used your hand, let's now try using two hands - or - let's try holding a beater.

There is a sense, therefore, of progression. The candidate is progressing in terms of acquiring new skills or becoming more aware of certain musical features, and the teacher/lecturer is progressing by gradually assuming a more directive approach.

Yet it may be the case that some candidates are not able to demonstrate awareness and understanding through verbal means. For such people it should be remembered that the impact of the musical experience is no less profound and that opportunities for development (in its fullest sense) can be similarly acquired. Here, the skill and experience of the teacher/lecturer should be regarded as a reliable assessment tool in observing how the responses of the candidate have indeed progressed through musical exemplification alone. By means of maintaining a log of activities, aims and outcomes, plus audio/video exemplification and correlation with other staff members, procedures of quality assurance and necessary objectivity may be applied. Progress can be observed and measured by comparing responses at different times throughout the unit. It is strongly recommended, therefore, that each occasion/session be audio recorded to support Unit Log comments. Where it is possible, the use of video recording will be found to be particularly helpful. Recordings not only provide evidence of response but allow the teacher/lecturer to listen/observe while not engaged and to use these observations as indicators for future work. Thus it may be seen that:

In **Creating**, the emphasis of the unit and its assessment will be on how the *creative ability* of the candidate moves forward throughout the duration of the unit. The music produced in the Creating unit, therefore, will require to be original to the candidate.

In **Performing**, however, the emphasis of the unit and its assessment will be on how the *performing ability* of the candidate moves forward.

By adopting this continual sequence of LISTENING - ACCOMPANYING - INFORMING, the teacher/lecturer will notice how the aims pertinent to each individual candidate will become apparent. Essentially these aims will be non-musical but may be realised through musical means. Examples might be the development of physical co-ordination through beating activities or the facilitating of interpersonal skills through working with others in a shared musical improvisation. Such activities, therefore, lend themselves favourably to the promoting of core skills. Indeed it may be helpful to consider core skills in their widest sense; that is, as to how they relate to the needs and abilities of each candidate. Examples of these are as follows:

Communication: through vocal activities, non-verbal communication may be encouraged and sustained, sounds may be enhanced with musical inflection and melodic direction, tones may become tunes, the expressive potential of music can be used as a language between two people;

Numeracy: aspects of numeracy may be encouraged through the sensitive placing of continuous rhythmic beats within a musical structure, e.g. the candidate may be drawn to sense (unconsciously at first) his/her beating on a drum within a march style (2 or 4 beats in a bar), or a waltz (3 beats in a bar);

National Unit Specification: support notes (cont)

UNIT Music: Creating (Access 1)

Problem solving: by considering this instead as product forming, the candidate is encouraged to gradually structure musical responses into a cohesive musical idea (or short piece), this may represent the process taken from creating (or improvising) to performing;

Information Technology: by using technology, for example, an electronic keyboard the candidate may be encouraged to make decisions regarding different sound qualities or styles that can be produced, these sounds may then be incorporated into a wider musical framework in which even the simplest or shortest sound is given an appropriate sense of context.

Working with others: through instrumental “give-and-take”, (such as beating a drum together) there may be a growing recognition of sharing, waiting, exploring with another person and thus the development of interpersonal skills;

Adapting Activities for Learning Needs

The successful outcome of musical exchange between the candidate and the teacher/lecturer will be largely dependent upon the appropriate adaptation of activities. In particular, there are three forms of adaptation that require consideration. These are as follows:

Adaptation of Music

The nature of musical improvisation is that it is, essentially, differentiated music. By adopting a supportive role, the teacher/lecturer is constantly adapting to the responses of the candidate during the musical activity. Through such work an apparently insignificant musical response can be given a hitherto undiscovered aesthetic dimension. In turn, this may act as a trigger for further and more sustained musical contributions from the candidate. The teacher/lecturer, therefore, needs to attune to the tempi, dynamics and other musical nuances of the candidate and regard these as the indicators of the subsequent improvisation.

Adaptation of Instruments

The teacher/lecturer must decide on the instruments most suitable for each individual candidate. These may be determined by physical capabilities. Various music shops now cater for people who may have physical limitations and provide suitably adapted instruments such as a Drum Table for people in wheelchairs or “built-up” beaters to facilitate grip and control. Similarly, there are many opportunities to incorporate aspects of music technology in a meaningful way for candidates with special needs. The use of Soundbeam, for example, allows for the creating and performing of sounds without the need for any physical contact with an instrument. Care should also be taken to ensure that instruments (and musical activities) are considered from age-appropriate means - for example, that a reed horn is not (normally) given to a young adult.

Adaptation of the Concept of the Teacher/Lecturer Role

It may be said that the role undertaken by the teacher/lecturer is, in some ways, similar to that of a therapist (in particular, a music therapist). This is partly inevitable due to the necessary pursuit of non-musical objectives and the development of core skills. Yet at the same time, the moving from the unconscious response to a conscious awareness of learning is conducive to musical/educational aims. The teacher/lecturer needs to be sensitive to this perceived shift and, that if it does occur, it is regarded as a natural progression and a gradual refinement of appropriate musical skills.

National Unit Specification: support notes (cont)

UNIT Music: Performing and Creating – Creating (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Teachers/lecturers should select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work. The emphasis in assessment terms, will be on how **creative ability** moves forward over the duration of the unit. This differentiates it from the Performing unit where, although the unit may contain a creative dimension, the emphasis is on performing ability.

The suggested assessment instruments for this unit are practical exercises involving the direct observation of a candidate's creative work by the teacher/lecturer, supported by audio/video recordings and any other evidence which has been generated as an integral part of the practical work. It may not be necessary to devise specific activities for assessment purposes as assessment may take place naturally through on going work.

Creative work may be shared with the teacher/lecturer and/or fellow candidates at appropriate points over the duration of the unit. Audio/video recordings will be important in illustrating the starting point of the candidate and the subsequent development thereon. Video recordings could also be helpful in illustrating any particular challenges which a candidate might experience during practical work.

This unit should be assessed continuously over a period of time and for assessment purposes the candidate must demonstrate the performance criteria for each piece of music created.

Teachers/lecturers should support aural recordings of original work by maintaining a Unit Log containing information on practical session work thereby offering further insight of candidate attainment.

A Unit Log and an Assessor's Proforma should be completed by the teacher/lecturer for each candidate, offering evidence of the practical achievement of the outcome and the performance criteria for each piece of music created. The Log and Proforma record attainment in combination with audio/video recordings of the music. Exemplars of Assessors Proformas may be found in the National Assessment Bank support materials issued for D585 08 Performing and Creating (Access 2). An exemplar unit log is given in Appendix 4. All evidence should be retained in each candidate's folio.

SUPPORT MATERIALS

Further information on appropriate activities and methodology is located within the Access section of the CD-ROM Effective Music Teaching, a Higher Still Development Unit support material distributed to centres in 1999. Further copies are available from HSDU, now Learning and Teaching Scotland.

Support materials for unit assessments are given in the National Assessment Bank support materials issued for *D585 08 Performing and Creating (Access 2)* by SQA.

National Unit Specification: support notes (cont)

UNIT Music: Performing and Creating – Creating (Access 1)

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for: Candidates with Special Needs/Candidates for whom English is an additional language* (SQA, 2000).

Music (Access 1 and 2)

(Note: this appendix is applicable to both Access 1 and 2 Music)

TABLE OF CONCEPTS

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Ascending Descending	Chord	Repetition	Single line	Sound/silence	Open
Stepwise	Consonance	Faster/slower	Unison	Louder/softer	
Leaping	Dissonance	Longer/shorter	Ostinato	Smooth/rough	
Repetition	Notes together	Beat/pulse	Accompanied Unaccompanied	Striking, blowing, bowing, drumming, plucking	
		Pattern		Instrumental families Voice	

Music (Access 1)

EXPLANATION OF CONCEPTS

The concepts list has been structured to provide a framework for candidates' experiences in Listening, Creating and Performing. The list identifies the minimum requirements for teaching and assessment and articulates with concepts at Music (Acc 2).

1 The list of concepts provides:

- the list of compositional techniques which candidates will use in creating original music
- a focus for understanding performing repertoire and developing relevant practical skills

The concept list does not restrict centres regarding the range of compositional techniques delivered, the depth to which they are explored, or the context in which they are taught. Aural awareness of compositional techniques can be developed further in additional contexts reflecting the candidates' individual needs and interests. The list does not limit or restrict the creative freedom of candidates. While they will learn compositional techniques, the choice of techniques and the way(s) in which they will be used and assessed is left to the discretion of the centre.

2 Candidates' understanding of concepts will be acquired through:

- exploring sound
- group and solo performing activities
- deploying concepts in creative tasks

3 Operating principles

Concepts have been organised into two broad categories: compositional techniques and contexts. Both broad categories are divided into strands ie melodic, harmonic, rhythmic, structural, timbre and style/form.

Compositional techniques are generic tools and devices of particular relevance in planning teaching programmes in creating. They are mostly style/form free. Although concepts listed have been assigned to specific strands, many apply to more than one and should be considered across strands.

Contexts are the places where the compositional techniques are found and can be experienced and used.

4 Assessment

Candidates' will experience all concepts in a variety of contexts.

Candidates' awareness of concepts will be assessed through:

- creative use of concepts in practical music-making
- information contained within a unit log for the main element in each unit ie Listening, Creating or Performing

Appendix 2 (cont)

For some candidates, for example those with special needs, the pace of delivery and the particular tasks being undertaken must equate with their understanding and abilities. A flexible approach will allow candidates to advance from their own starting point at a pace relevant to their ongoing development.

Concepts will be explored by means of musical demonstration and interaction (initiated by the teacher/lecturer) and also by exposure to their deployment in pre-composed pieces of music. In Listening, for example, this allows a deeper investigation to be made as each individual concept does not necessarily have to be studied within the context of a range of concepts. For purposes of clarity, concepts should ideally be explored in pairs, ie, each concept with its opposite – ascending and descending, for example.

Music (Access 1 and 2)

(Note: this appendix is applicable to both Access 1 and 2 Music)

GLOSSARY OF CONCEPTS

The following glossary offers suggestions on how concepts might be translated for candidates in language terms, although it is emphasised that conceptual understanding will be most effectively developed through practical music making experiences in a variety of contexts embracing listening, creating and performing.

MELODIC

Ascending:	notes which rise in pitch (sounds which become higher);
Descending:	notes which fall in pitch (sounds which become lower);
Stepwise:	moving up or down between notes which are next to each other (moving sounds up or down by one note);
Leaping:	moving between notes which are not next to each other (moving up or down by jumping over 'next-door' notes);
Repetition:	a musical idea heard more than once.

HARMONIC

Chord:	two or more sounds played together;
Consonance:	notes which sound well together (sounds which are easy on the ear and therefore easy to listen to);
Dissonance:	notes which seem to clash when heard together (sounds which can jar on the ear and which sometime sound as if they need to move on to other notes or chords. Although they may jar, this does not mean that they are unpleasant; sometimes they are all the more stimulating as they attract our attention);
Notes together:	a chord – two or more notes played together.

RHYTHMIC

Faster/slower:	the speed increases or decreases;
Longer/shorter:	note values are greater or less in length;
Beat/pulse	the rhythmic beat or pulse which 'drives' music and to which we may tap our feet, clap our hands, or sometimes count out loud. The beat/pulse may be in groups of 2, 3 (eg a Waltz) or 4 (eg a March) with a stress on the first in each group;
Pattern:	a grouping of notes which makes a rhythmic shape.

STRUCTURAL

Single line:	a melody with no accompaniment (when music has only one part);
Unison:	two or more parts of voices sounding at the same pitch (when several parts-voices/instruments-perform the same melody);
Ostinato:	a short, musical pattern which is repeated many times;
Accompanied:	other instrument(s) or voice(s) support the main melody, for example, when a voice is accompanied by a piano or a guitar;
Unaccompanied:	no other instrument(s) or voice(s) sound, for example, a part is heard on its own eg voice only; piano only, guitar only.

TIMBRE

Sound/silence: a sound can be heard when we sing or play an instrument
silence occurs when we stop singing or playing;
Louder/softer: when music rises or falls in volume;
Smooth/rough: the different quality of a sound which is usually due to the type of instrument and the way it is played and/or the type of voice and the way it is used, for example, when a guiro is played (by scraping it with a beater), the sound is more rough than when a glockenspiel is struck with a beater.

Striking, blowing, bowing, drumming, plucking: ways in which instruments are played, eg:

- woodblocks are struck (or tapped) together
- a whistle is blown
- a violin is bowed
- drumming occurs on a side or bass drum or timpani when they are struck with sticks and/or beaters
- a guitar is plucked

Instrumental families: categories of instruments, eg:

- the string family: violin, viola, cello, double bass, guitar
- the woodwind family: flute, piccolo, clarinet, oboe, bassoon
- the brass family: trumpet, French horn, trombone, tuba
- the percussion family: timpani, side and bass drum, glockenspiel, xylophone, tubular bells

Voice: female voices: soprano and contralto – with contralto sounding lower than soprano
male voices: tenor and bass – with bass sounding lower than tenor.

STYLES/FORMS

Open: styles and forms may include, for example: Scottish, Folk, Jazz, Blues; vocal and instrumental music.

There is no restriction on the styles and forms which candidates may experience; rather, there should be opportunities to experience a wide variety of music which meets candidates' interests and tastes as well as opening up their musical horizons.

Music: Performing Unit

Access 1

**Appendix 4
Unit Log
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Candidate : _____

Date	Musical Content/ Starting Points	Melodic	Harmonic	Rhythmic	Structural	Timbre	Styles/Forms	Personal Growth

Music: Creating Unit

Access 1

**Appendix 4
Unit Log
(blank)**

Candidate : _____

Date	Musical Content/ Starting Points	Melodic	Harmonic	Rhythmic	Structural	Timbre	Styles/Forms	Personal Growth