

**MUSIC**  
**(Intermediate 1)**

**Fourth edition – published March 2002**

**NOTE OF CHANGES TO ARRANGEMENTS  
FOURTH EDITION MARCH 2002**

**COURSE TITLE:** Music (Intermediate 1)

**COURSE NUMBERS AND TITLES  
FOR ENTRY TO COURSES:**

C090 10 Music with Inventing  
C091 10 Music with Listening  
C094 10 Music with MIDI Sequencing  
C092 10 Music with Performing  
C095 10 Music with Sound Engineering Production

**National Course Specification**

Course Details: Course structure section has been updated to show the new codes and titles **for entry** to courses in Music with optional routes.

Core skills details amended.

**National Unit Specification:**

All Units No changes.

## National Course Specification

### MUSIC (INTERMEDIATE 1)

#### COURSE NUMBERS

**C090 10 Music with Inventing**  
**C091 10 Music with Listening**  
**C094 10 Music with MIDI Sequencing**  
**C092 10 Music with Performing**  
**C095 10 Music with Sound Engineering Production**

#### COURSE STRUCTURE

In order to ensure the accurate and complete transfer of data to and from centres, new codes and titles **for entry** to courses in Music optional routes have been introduced to reflect the options chosen by candidates. The course code C065 10 for Music (Intermediate 1) will no longer be acceptable for entry for the summer or winter diets. The codes detailed below must be used.

Unit codes and titles remain unchanged. There will be no change to the titles of the Music courses as they appear on the certificate.

#### **C090 10 Music with Inventing**

This course consists of two mandatory units as follows:

<b>D349 10</b>	<b><i>Music: Performing, Inventing and Listening (Int 1)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D350 10</b>	<b><i>Music: Inventing – Extension (Int 1)</i></b>	<b><i>1 credit (40 hours)</i></b>

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#### **Administrative Information**

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## National Course Specification: course details

### COURSE Music (Intermediate 1)

#### C091 10 Music with Listening

This course consists of two mandatory units as follows:

<b>D349 10</b>	<b><i>Music: Performing, Inventing and Listening (Int 1)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D351 10</b>	<b><i>Music: Listening – Extension (Int 1)</i></b>	<b><i>1 credit (40 hours)</i></b>

#### C094 10 Music with MIDI Sequencing

This course consists of two mandatory units as follows:

<b>D349 10</b>	<b><i>Music: Performing, Inventing and Listening (Int 1)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D352 10</b>	<b><i>Music: MIDI-Sequencing (Int 1)</i></b>	<b><i>1 credit (40 hours)</i></b>

#### C092 10 Music with Performing

This course consists of two mandatory units as follows:

<b>D349 10</b>	<b><i>Music: Performing, Inventing and Listening (Int 1)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D353 10</b>	<b><i>Music: Performing – Extension (Int 1)</i></b>	<b><i>1 credit (40 hours)</i></b>

#### C095 10 Music with Sound Engineering Production

This course consists of two mandatory units as follows:

<b>D349 10</b>	<b><i>Music: Performing, Inventing and Listening (Int 1)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D354 10</b>	<b><i>Music: Sound Engineering and Production (Int 1)</i></b>	<b><i>1 credit (40 hours)</i></b>

In common with all courses, this course includes 40 hours over and above the 120 hours for the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the course and advice on its use is included in the course details.

## National Course Specification: course details

**COURSE** Music (Intermediate 1)

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally be expected to have attained one of the following:

- Standard Grade Music at Foundation level;
- units in Music at Access level;
- or equivalent.

### CORE SKILLS

This course gives automatic certification of the following:

<b>Complete core skills for the course</b>	None
<b>Additional core skills components for the course</b>	Planning and Organising Int 1

If the optional unit *D352 10, Music: MIDI Sequencing (Int 1)* is chosen the course gives automatic certification of the following:

Information Technology Int 1

For information about the automatic certification of core skills for any individual unit in this course, please refer to the general information section at the beginning of the unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## National Course Specification: course details (cont)

**COURSE** Music (Intermediate 1)

### RATIONALE

The Intermediate 1 course in music sets out to provide candidates with opportunities to develop interests which contribute to personal development, enhance quality of life and provide the skills and knowledge required for further study and enjoyment of music. It is, therefore, designed to serve the needs of candidates who:

- wish to study the subject as part of a general education
- wish to pursue an interest in music
- intend to follow a career in music.

The course provides opportunities to develop musical versatility and particular areas of interest. Candidates can gain understanding of music as a powerful medium of communication with a strong influence throughout the modern world. Flexibility within the overall structure allows each candidate to select a stimulating course, well matched to their individual interests and needs.

Emphasis is placed on the study of music through practical activities which expose candidates to a variety of cultures and encourage them towards:

- active participation in solo and/or group performing
- the acquisition and application of conceptual understanding and exploration of feelings and ideas through inventing
- the acquisition of conceptual understanding, relevant terminology, and the development of critical awareness and evaluative and investigative skills through listening.

Learning and teaching experiences will foster candidates' understanding of music by harnessing relationships among the elements of performing, inventing and listening.

Skills, techniques, knowledge, understanding and evaluating form the basis of the Intermediate 1 course. The elements of the course evolve naturally from Standard Grade and continue to give support to the integrated whole musician approach. This integrated approach is provided for within the mandatory unit while the optional units allow for the opportunity to broaden and deepen skills. Study in depth is provided by optional units (extension) which enable candidates to extend their skills in any one of the three main elements. To allow candidates to expand and apply their skills already acquired, two additional optional units are offered. These are:

- *Music: MIDI Sequencing*
- *Music: Sound Engineering and Production.*

The rationale for including *Music: MIDI sequencing* at this level is twofold: it has a wide range of applications for the practising musician and it seeks to prepare candidates for developments in the music industry.

*Music: Sound Engineering and Production* will help prepare candidates for opportunities in the music industry. For those who have already experienced established modules in Music Production and Sound Engineering it provides scope for further study.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

Throughout the course, the study of music will provide increasingly sophisticated development of musical skills through a wide range of challenging experiences. This will entail the use of a variety of study techniques which promote skills in independent and cooperative learning and the ability to communicate clearly and confidently. These techniques will be developed progressively through the course at Intermediate 1 to provide candidates with a sound base from which to pursue further studies.

In addition, the course offers broad scope within mandatory and optional units for the use, now well established in most centres, of technology across the music curriculum. Utilisation of these resources should support the learning of musical skills, and be both expressive and technological. Such support should help candidates to realise fully their creative potential.

The Intermediate 1 Music course aims to:

- enrich the lives of candidates, and to contribute to their personal, intellectual, social and cultural growth
- develop in candidates an informed interest in music
- develop in candidates the skills and insights which are an intrinsic part of the full enjoyment of music
- encourage candidates with a range of specialist interests to realise their musical potential
- develop in candidates a knowledge and understanding of the social, historical and environmental contexts of music, including the indigenous music of Scotland.

Emphasis will be given to developing skills in creating, interpreting and communicating music, and developing perceptive listening over a wide variety of musical styles. Aural literacy and reading skills will be developed in accordance with candidates' specialised interests. General aspects of personal musicianship and the interpersonal skills which are needed to enable sharing musical experience with others will be natural course ingredients, and the technological advances of recent years will become ever more firmly embedded in learning experiences.

Throughout, the course attainment of the requisite standard in practical, creative musicianship and knowledge will entail the use of a range of study techniques. These include: making informed choices; planning, target setting and initiating independent study; monitoring and evaluating personal performance and progress; using aesthetic judgement in a range of activities; cooperating with and leading others; and researching, compiling, synthesising and presenting information. The development of these skills is important to every individual regardless of vocation, and will be of considerable value to candidates in their personal and professional lives.

## National Course Specification: course details (cont)

**COURSE** Music (Intermediate 1)

### COURSE CONTENT

The need to develop breadth in musicianship is ensured by the inclusion of an 80-hour unit which requires candidates to meet performance outcomes in *Performing, Inventing and Listening*. Choice is served by selecting one of five free-standing 40-hour optional units which allow individuals to broaden their programmes of study, to pursue aspects in greater depth, and to select the pathways along which they wish to continue to follow their specialised interests at more advanced levels. A further 40 hours of course time is provided for induction, extending the range of learning and teaching approaches, additional support, consolidation, integration and preparation for external assessment. The mandatory unit contributes to 75% of the overall course assessment and the optional unit contributes the remaining 25%.

Extension course units in *Performing, Inventing and Listening* are available in free-standing form.

#### ***Music: Performing, Inventing and Listening (Int 1) (Mandatory 80-hour unit)***

##### ***Performing***

Candidates will have opportunities in class to select and perform music solo and/or in a group from a wide range of styles and periods. They will develop musical awareness and an understanding of compositional and performing techniques to be applied where appropriate in their own creative work. Ability to demonstrate sensitivity and the ability to deliver musical ideas expressively will also be developed. Relevant technical skills on the chosen instrument(s) or voice must be practised and demonstrated, such as good bowing or tonguing, appropriate style and control in singing, musical phrasing and accurate intonation and improvisory techniques where appropriate. Candidates should learn to respond sensitively to the playing or singing of others. Out of the extended repertoire to be experienced during the course, for the external assessment requirements, candidates will prepare a recital of music in more than one style, solo and/or group on one instrument, equivalent to AB Grade II or similar (See Appendix 1 of the Higher Arrangements document – Categories of Instruments for Performing Units). Centres should also retain taped evidence to back up the documented assessments. The taped evidence need not be for all pieces contributing to the recital. It is recommended that a minimum of one performed piece for each candidate be taped.

##### ***Inventing***

Candidates will have opportunities to develop the ability to create a well-structured composition or compositions with evidence of originality, creativity, planning and good use of compositional techniques. Process and product will require the deployment of selected concepts, and may include arranging and improvising within the compositional context. Candidates will select appropriate concepts from the list in Appendix 2 of the Higher Arrangements document – The Concepts – and use them creatively in their own compositions. The list subsumes concepts from previous levels. Those chosen need not be limited to the list or level; but, if selected solely from previous levels, the way in which they are used and developed should be more advanced. Many of these concepts will have been learned through the performing or listening aspects of the unit. Candidates will compile an audio folio of compositions; they will identify the concepts and how they were used, by compiling a programme note which will describe the compositional process and techniques used in each composition. A score or overall performance plan will also be required.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

#### *Listening*

Candidates will have opportunities through coursework to demonstrate discriminatory awareness of relevant concepts (Appendix 2 refers) as they occur in music of different periods and styles. The relevant concepts will provide a framework for the discussion and evaluation of music played, invented and heard. Candidates will compile a course log with details of all music and concepts studied. They will be able to demonstrate an increasing aural awareness of concepts through short assessments during the course. In addition, for external assessment, candidates will be required to demonstrate aural awareness of the concepts in different contexts.

#### **Optional Units**

The levels required in Performing are clearly benchmarked against well-established standards. In Inventing and Listening, levels are pitched against an established framework of concepts. As candidates progress through various units at different levels, additional demands are made by increasing the depth in which the knowledge is to be applied. In the optional extension units the musical concepts will be the same as at mandatory unit level, but candidates will have to be able to identify the concepts in different, more difficult contexts and to write about them in more detail.

#### *Music: Inventing – Extension (Int 1)*

This unit calls for greater breadth and depth of ability in the creative use of the techniques for composing than in the 80-hour mandatory unit. Candidates will compile an audio folio of composition(s) throughout the course. They will select appropriate concepts from the list in Appendix 2 of the Higher Arrangements document and compile a programme note which will describe the compositional process and techniques used in each composition. A score or overall performance plan for each composition will also be required.

#### *Music: Listening – Extension (Int 1)*

This unit calls for greater breadth and depth in the programme of listening than in the mandatory unit. It provides a wider range of opportunities to develop discriminatory awareness in greater depth of the concepts (see Appendix 2 of the Higher Arrangements document) as they occur in music of different periods and styles. The relevant concepts will provide a framework for the discussion and evaluation of music played, invented and heard. As in the mandatory unit, candidates will compile a course log with details of all the music and concepts studied. In addition, for external assessment, they will be required to demonstrate aural awareness of the concepts in different contexts.

#### *Music: MIDI Sequencing (Int 1)*

Candidates who select this optional unit will have opportunities to use a MIDI sequencer and synthesiser(s) to invent, record, edit and mix music. They will: demonstrate the creative use of a MIDI sequencer through musical applications of technical skills; resolve problems creatively; and be able to produce evidence on disc and tape of a musical invention with at least four parts.

#### *Music: Performing – Extension (Int 1)*

This unit will be taken on a different instrument or on voice, to that professed in the mandatory unit (Appendix 1 of the Higher Arrangements document). It will pursue the aims and content of Performing as in the 80-hour mandatory unit but will provide both depth in enabling the candidate to concentrate on the development of performance skills, and breadth by developing skills on another instrument. Out of the extended repertoire to be experienced in class candidates will be required to prepare a recital of music in a solo and/or group situation, equivalent in task level to AB Grade II or similar.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

#### *Music: Sound Engineering and Production (Int 1)*

In this unit, candidates will have opportunities to set up and use multi-track equipment to record and mix musical performances from a variety of sources. The unit will require the development of technical skills relevant to live recording of vocal and/or instrumental performances, and provide a good context for the deployment of musical judgement and discrimination when editing and mixing these to a high standard. The final product will take the form of a recorded stereo master tape which should be supported by a session log detailing progress of the recording with comments on each take.

#### ASSESSMENT

To gain the award of the course, the candidate must achieve all the component units of the course as well as the external assessment. External assessment will provide the basis for grading attainment in the course award. The mandatory unit contributes 75% of the overall course assessment and the optional unit contributes the remaining 25%.

When units are taken as component parts of a course, candidates will have the opportunity to achieve at levels beyond that required to attain each of the unit outcomes. This attainment may, where appropriate, be recorded on tape and used to contribute towards course estimates, and to provide evidence for appeals. Additional details are provided, where appropriate, with the exemplar assessment materials. Further information on the key principles of assessment are provided in the paper, *Assessment*, published in May 1996.

Reference is made in some units to the need for centres to **retain taped evidence** of candidates' attainments. Where candidates undertake course certification, external assessment of such units will be carried out by a visiting examiner or centrally by SQA (an examination timetable will be issued in due course). Centres are not required to tape record all evidence to be presented by candidates. Sufficient recording should be retained to demonstrate that internal assessment of all learning outcomes is in line with the grade descriptions for a Grade C (pass). Further information on the requirement for taped evidence will be published in due course by SQA.

The following section outlines the skills to be assessed in each element and unit, the instruments of assessment to be deployed, and the grade descriptions against which performance will be measured. In many cases, the assessment instruments may serve both internal and external assessment purposes. The grade descriptions for grade C (pass) will serve the requirements of the centre when assessing candidates' performance in unit outcomes. Details of the appropriate internal assessment requirements for candidates not taking the course but who take individual units on a free-standing basis are to be found in the Unit Specifications. Teachers and lecturers should refer to unit descriptors for detailed information on generating evidence for internal assessment.

It should be noted that while grade descriptions provide information on standards, particularly that required to achieve unit outcomes, it is *not* appropriate to grade individual outcomes/units. Only the course award is graded.

## National Course Specification: course details (cont)

**COURSE** Music (Intermediate 1)

### PERFORMING, INVENTING AND LISTENING (Int 1) (80-hour mandatory unit)

#### **PERFORMING**

##### **Details of the instruments for external assessment**

All candidates will be required to develop and demonstrate the performing skills already identified as appropriate for this level.

Evidence for external assessment:

- perform solo and/or in group a programme of contrasting pieces lasting 4-10 minutes in total, to a visiting examiner

Evidence to be retained by the centre:

- taped evidence to back up the assessment. This should consist of a *minimum* of one piece per candidate

#### **Grade descriptions**

The standard of music required will be equivalent to Grade II of the Associated Board (AB) or similar (to be exemplified).

##### **Grade C**

The candidate's performance demonstrates:

- mainly secure technique
- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- that, if they occur, any small lapses in intonation are quickly remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency and some sense of style.

##### **Grade A**

The candidate's performance demonstrates depth of musical understanding, and is:

- artistic and very satisfying
- played with technical assurance and a good sense of style
- musically sensitive
- secure in intonation (where appropriate)
- accurate in pitch and rhythm
- fluent.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

#### *INVENTING*

##### **Details of the instruments for external assessment**

All candidates will be required to develop and demonstrate the inventing skills already identified as appropriate for the level.

Evidence for external assessment:

- an audio folio of composition or compositions of 2-10 minutes' duration with programme notes detailing the stimulus, compositional process and techniques deployed
- a score or overall performance plan for each piece

Evidence to be retained by the centre:

- taped evidence to back up the assessment. This should consist of a *minimum* of one taped composition and programme note.

Where an extended work is offered (in excess of 8 minutes) the candidate would be expected to draw attention to an appropriate passage for external assessment, and show through the programme note and score/performance plan how the selected passage related to the work as a whole. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and style, and be arranged appropriately for performance purposes.

Where candidates choose to take a stimulus from another composer's work to produce an arrangement, a copy of the original will be required. In such cases, the candidate will be expected to demonstrate a range of compositional skills through a substantial melodic, harmonic, rhythmic and structural development of the borrowed musical ideas.

Any exceptional difficulties which prevent a centre taping a composition should be subject to correspondence with the SQA, so that appropriate arrangements for assessment may be investigated.

#### **Grade descriptions**

##### ***Grade C***

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques for Intermediate 1 (see Appendix 2 of the Higher Arrangements document), and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- appropriate use of timbre
- satisfactory deployment of a range of concepts identified in the programme note.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

#### *Grade A*

Imaginative and well-crafted composition or compositions showing musical flair and a sound grasp of compositional techniques for Intermediate 1 (see Appendix 2 of the Higher Arrangements document), and demonstrating:

- a well-conceived structure
- imaginative development of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of a range of concepts identified in the programme note.

#### **LISTENING**

##### **Details of the instruments for external assessment**

All candidates are required to develop and demonstrate the listening skills already identified as appropriate for the level.

Evidence for external assessment:

- an aural assessment test of about 45 minutes' duration

This will include at least one question relating sound to printed music. Candidates will be expected to identify melodic, rhythmic, harmonic and contrapuntal features; stylistic characteristics; instruments and orchestration; vocal styles and techniques; and varied forms and structures. The full list of concepts is attached as Appendix 2 in the Higher Arrangements document.

Evidence to be retained by the centre:

- evidence of aural discrimination skills from internal assessments eg listening test
- a course log, reflecting music played and listened to and the candidate's understanding of concepts

#### **Grade descriptions**

##### ***Grade C: Listening***

The listening test will show that the candidate has undertaken a range of relevant coursework, and will demonstrate:

- that relevant concepts have been acquired and understood
- adequate knowledge and understanding of concepts in a broad range of musical styles.

[The concepts are given in Appendix 2 of the Higher Arrangements document]

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

#### **Grade A: Listening**

The listening test will show that the candidate has undertaken an appropriate and varied range of coursework, and will demonstrate:

- that relevant concepts have been acquired with depth of understanding
- broad knowledge and understanding of concepts in a variety of musical styles.

[The concepts are given in Appendix 2 of the Higher Arrangements document]

#### **The Optional Units**

##### **MUSIC: INVENTING – EXTENSION (INT 1)**

###### **Details of the instruments for external assessment**

All candidates are required to develop and demonstrate the inventing skills already identified as appropriate for this level. In this unit, candidates are required to demonstrate greater breadth and depth in creative use of the techniques for composing than in the 80-hour mandatory unit, with the ability to deploy a broader range of concepts as identified in Appendix 2 of the Higher Arrangements document.

Evidence for external assessment:

- an audio folio of composition or compositions of 2-10 minutes' duration with programme notes outlining the compositional process
- a score or overall performance plan for each piece

Evidence to be retained by the centre:

- a *minimum* of one taped composition and programme note per candidate

Where an extended work is offered (in excess of 10 minutes) the candidate would be expected to draw attention to an appropriate passage for external assessment, and show through the programme note and score/performance plan how the selected passage related to the work as a whole. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and style, and be arranged appropriately for performance purposes.

Where candidates choose to take a stimulus from another composer's work to produce an arrangement, a copy of the original will be required. In such cases, the candidate will be expected to demonstrate a range of compositional skills through a substantial melodic, harmonic, rhythmic and structural development of the borrowed musical ideas.

Any exceptional difficulties which prevent a centre taping a composition should be subject to correspondence with the SQA so that appropriate arrangements for assessment may be investigated.

## **National Course Specification: course details (cont)**

### **COURSE**            Music (Intermediate 1)

#### **Grade descriptions**

Candidates will be expected to show a greater depth of understanding and creativity in the deployment of concepts identified for Intermediate 1 than in the mandatory unit. (Exemplification will follow.)

#### ***Grade C***

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques for Intermediate 1 (see Appendix 2 of the Higher Arrangements document), and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- appropriate use of timbre
- satisfactory deployment of a range of concepts identified in the programme note.

#### ***Grade A***

Imaginative and well-crafted composition or compositions showing musical flair and a sound grasp of compositional techniques for Intermediate 1 (See Appendix 2 of the Higher Arrangements document) and demonstrating:

- a well-conceived structure
- imaginative development of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of a range of concepts identified in the programme note.

### **MUSIC: LISTENING: EXTENSION (INT 1)**

#### **Details of the instruments for external assessment**

All candidates are required to develop and demonstrate the listening skills already identified as appropriate at this level.

Evidence for external assessment:

- an aural assessment test of about one hour's duration

This will include at least one question relating sound to printed music. Candidates will be expected to identify melodic, rhythmic, harmonic and contrapuntal features; stylistic characteristics; instruments and orchestration; vocal styles and techniques; and varied forms and structures.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

Evidence to be retained by the centre:

- evidence of aural discrimination skills from internal assessments eg listening tests
- a course log, reflecting music played and listened to and the candidate's understanding of concepts

#### Grade descriptions

##### *Grade C: Listening*

The listening test will show that the candidate has undertaken a range of relevant coursework, and will demonstrate:

- that relevant concepts have been acquired and understood
- adequate knowledge and understanding of concepts in a broad range of musical styles

[The concepts are given in Appendix 2 of the Higher Arrangements document]

##### *Grade A: Listening*

The listening test will show that the candidate has undertaken an appropriate and varied range of coursework, and will demonstrate:

- that relevant concepts have been acquired with depth of understanding
- broad knowledge and understanding of concepts in a variety of musical styles

[The concepts are given in Appendix 2 of the Higher Arrangements document]

## MUSIC: MIDI SEQUENCING (INT 1)

#### Details of the instruments for external assessment

All candidates are required to develop and demonstrate the MIDI sequencing skills already identified as appropriate for the level.

Evidence for external assessment:

- submission on tape and a GM MIDI file of a MIDI-sequenced invention of at least four parts lasting at least 2 minutes; it is not necessary for this to be the candidate's own invention.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

Evidence to be retained by the centre:

- tape or MIDI file of a MIDI sequenced invention of at least four parts lasting at least 2 minutes.

#### Grade descriptions

##### *Grade C: Tape or GM MIDI file of Invention*

A musical production which demonstrates:

- efficient and effective use of sequencing techniques
- application of production concepts which shows some sense of musical understanding
- creative and effective use of compositional techniques.

##### *Grade A: Tape or GM MIDI file of Invention*

A musical production which consistently demonstrates:

- fluent and very effective use of sequencing techniques
- imaginative application of production concepts which shows good depth of musical understanding
- imaginative and highly effective use of a range of compositional techniques.

## MUSIC: PERFORMING: EXTENSION (INT 1)

### Details of the instruments for external assessment

All candidates are required to develop and demonstrate the additional performing skills already identified as appropriate for this level.

Evidence for external assessment:

- perform solo and/or in group a programme of 4-10 minutes in total to a visiting examiner

Evidence to be retained by the centre:

- taped evidence to back up the documented assessments. It is recommended that a *minimum* of one performed piece per candidate be taped.

## **National Course Specification: course details (cont)**

**COURSE**            Music (Intermediate 1)

### **Grade descriptions**

The standard required is equivalent to AB Grade II or similar. The instrument will be chosen from a different category to that professed in the mandatory unit. (Appendix 1 of the Higher Arrangements document refers.)

#### ***Grade C***

The candidate's performance demonstrates:

- mainly secure technique
- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- that, if they occur, any small lapses in intonation are quickly remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency and some sense of style.

#### ***Grade A***

The candidate's performance demonstrates depth of musical understanding, and is:

- artistic and very satisfying
- played with technical assurance and a good sense of style
- musically sensitive
- secure in intonation (where appropriate)
- accurate in pitch and rhythm
- fluent.

## **MUSIC: SOUND ENGINEERING AND PRODUCTION (INT 1)**

### **Details of the instruments for external assessment**

All candidates are required to develop and demonstrate the Sound Engineering and Production skills already identified as appropriate for the level.

Evidence for external assessment:

- a test of aural discrimination and conceptual awareness of about 30 minutes' duration
- submission of final mixes in the form of a recorded stereo master tape of 3-5 minutes' duration containing a minimum of two contrasting pieces performed by an ensemble(s) of at least four parts.
- a session log detailing progress of the recording with comments on each take.

The stereo master will reflect the candidate's ability to set up and record live performance, using multi-track equipment to record and mix musical performances from a variety of sources.

## National Course Specification: course details (cont)

### COURSE Music (Intermediate 1)

Evidence to be retained by the centre:

- a session log which reflects the process of recording during its development and demonstrates knowledge of the concepts and techniques stated in the unit
- stereo master of minimum of one piece performed by an ensemble of at least four parts.

#### Grade descriptions

##### *Grade C: Final Mix*

A competent final mix and session log (as appropriate) which demonstrates:

- efficient and effective use of recording techniques
- application of mixing and production techniques which shows some sense of musical understanding
- overall success in organisation and planning.

##### *Grade A: Final Mix*

A final mix and session log (as appropriate) which consistently demonstrates:

- fluent and very effective use of recording techniques
- imaginative application of mixing and production concepts which shows depth of musical understanding
- high level of organisation and well-conceived planning.

##### *Grade C: Test of Aural Discrimination and Conceptual Awareness*

A listening test which demonstrates:

- that relevant concepts, as identified in the unit, have been acquired and understood
- adequate knowledge and understanding of the application of relevant concepts and techniques in the musical context

##### *Grade A: Test of Aural Discrimination and Conceptual Awareness*

A listening test which demonstrates:

- that relevant concepts, as identified in the unit, have been acquired with greater depth of understanding
- broad and secure knowledge and understanding of the application of relevant concepts and techniques in the musical context.

## **National Course Specification: course details (cont)**

**COURSE**                      Music (Intermediate 1)

### **APPROACHES TO LEARNING AND TEACHING**

Music is an intrinsically integrated discipline, and the three elements of performing, inventing and listening should be fully harnessed at all levels to provide stimulating and coherent coursework, tasks and activities. Integrated learning experiences provide effective and efficient teaching opportunities, enhance the quality of candidates' learning, and help provide shared learning experiences when individualised programmes are being followed.

Practical activities should form the framework of the Intermediate 1 course and it is, therefore, appropriate to articulate, with the integrated approach to performing, inventing and listening which will have become familiar to many candidates and teachers at Standard Grade.

While the design of the course acknowledges and certifies the particular characteristics of performing, inventing, listening and other related skills, it also encourages learning and teaching approaches which illustrate the integration of music experience by harnessing the relationships among the elements. Contexts for learning should meet the objectives stated in these approaches to learning and teaching, and provide opportunities for candidates to acquire knowledge and a practical understanding of musical concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required for the examination. The wider aims of the course and the needs of candidates will best be met through experiences which help them to develop the versatility, skills and understanding applicable to a variety of musical situations.

There should be opportunities to listen to, create, rehearse and play music which illustrates particular concepts while developing general understanding of melody, harmony, timbre, texture, structure and design. At the same time, candidates will gain insights into the historical development of music and the ways in which composers work.

Sharing music through group performances and listening to the music performed by others in the class should provide a natural vehicle for the delivery of much of the Intermediate 1 music course. Concepts assimilated in this meaningful, memorable and enjoyable fashion become part of the fabric of the musical experience to be used in the development of candidates' own creativity.

Such integrative approaches should naturally see candidates routinely using their best performing skills to be creative, and using the now well-established technologies to aid the creative process, as appropriate. Candidates should be encouraged to create music for available instrumental and vocal resources, and particularly for their instrument(s) professed in the Performing element. Audio recording facilities, such as multi-track tape recorders and computers, should feature prominently within the creative process to enable candidates to create ideas and then build or edit in a practical, musical way. The concepts identified for inventing and listening assessment should feature prominently within structured creative courses, thereby giving candidates a secure palette of compositional devices and techniques for individual, creative deployment.

It is recommended that teachers and lecturers maintain regular supervision over the progress of candidates' course log keeping. This should involve no more than checking periodically, as needs dictate, that a record is being kept in step with progress of work in the classroom, supplemented by notes on other relevant musical activities in which the candidate may be involved.

## **National Course Specification: course details (cont)**

**COURSE**            Music (Intermediate 1)

### **SPECIAL NEEDS**

This course 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 whose First Language is not English* (SQA, 1998).

### **SUBJECT GUIDES**

A Subject Guide to accompany the Arrangements documents has been produced by the Higher Still Development Unit (HSDU) in partnership with the Scottish Consultative Council on the Curriculum (SCCC) and Scottish Further Education Unit (SFEU). The Guide provides further advice and information about:

- support materials for each course
- learning and teaching approaches in addition to the information provided in the Arrangements document
- assessment
- ensuring appropriate access for candidates with special educational needs.

The Subject Guide is intended to support the information contained in the Arrangements document. The SQA Arrangements documents contain the standards against which candidates are assessed.

## National Unit Specification: general information

**UNIT** Music: Performing, Inventing and Listening (Intermediate 1)  
**NUMBER** D349 10

*Please note that the unit **D349 10, Music: Performing, Inventing and Listening** now has its own unit number which remains the same whatever instruments are used. Individual context numbers are therefore no longer required. Appendix 4 has now been deleted from the Access 2 and Higher Arrangements documents.*

**COURSE** Music (Intermediate 1)

### SUMMARY

This unit seeks to allow candidates to develop the ability to use instruments and/or voice to perform a variety of pieces of music. Through performing and listening activities, they will acquire and develop skills of aural discrimination and conceptual awareness, and they will apply these skills and this knowledge creatively in inventing tasks. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Intermediate 2 and at tertiary levels.

### OUTCOMES

- 1 Perform music in various styles, solo and/or in group.
- 2 Demonstrate the creative use of compositional techniques.
- 3 Demonstrate discriminatory awareness of musical concepts (listed in Appendix 2 of the Higher Arrangements document) by responding critically to music.

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### Administrative Information

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## **National Unit Specification: general information (cont)**

**UNIT**        Music: Performing, Inventing and Listening (Intermediate 1)

### **RECOMMENDED ENTRY**

While entry is at the discretion of the centre, candidates will normally be expected to have attained one of the following:

- Standard Grade Music at Foundation level
- units in Music at Access level
- or equivalent

### **CREDIT VALUE**

2 credits at Intermediate 1.

### **CORE SKILLS**

This unit gives automatic certification of the following:

<b>Complete core skills for the unit</b>	None
<b>Core skills components for the unit</b>	Critical Thinking Int 1

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## **National Unit Specification: statement of standards**

### **UNIT Music: Performing, Inventing and Listening (Intermediate 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 1**

Perform music in various styles, solo and/or in group.

##### **Performance criteria**

At a standard equivalent to Grade II (AB) or similar

- (a) Demonstrate technical skills appropriate to the chosen instrument:
  - notes and rhythm satisfactorily communicate the sense of the music
  - intonation (where appropriate) is sufficiently accurate to communicate the sense of the music
  
- (b) Demonstrate the musical ability to interpret and express music through performing and improvising (where intrinsically appropriate to the vocal or instrumental performing style):
  - musical flow is maintained and the composer's intentions are realised
  - points of musical style – tempo, phrasing and dynamics – are observed
  - success in supporting the performance of others is achieved in group music-making situations

##### **Evidence requirements**

Performance solo and/or in group of at least two contrasting pieces lasting 4-10 minutes in total. The music chosen must be equivalent in standard to Grade II of the Associated Board.

#### **OUTCOME 2**

Demonstrate the creative use of compositional techniques.

##### **Performance criteria**

- (a) Create a structured product with evidence of planning.
- (b) Deploy instrumental and/or vocal parts appropriately.
- (c) Demonstrate creativity through the use of compositional concepts\* which show a sound grasp of compositional skills in developing melodic, harmonic and rhythmic ideas appropriate to the medium.

\* The concepts are given in Appendix 2 of the Higher Arrangements document.

##### **Evidence requirements**

- an audio folio of composition or compositions of 2-10 minutes' duration with programme notes for each piece.

## **National Unit Specification: statement of standards (cont)**

### **UNIT Music: Performing, Inventing and Listening (Intermediate 1)**

Where ideas from the music of others feature, that is, in arrangements, a copy of the original source will be required. In such cases, the candidate will be expected to demonstrate compositional skills through the substantial reworking of music arranged. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and structure, and should be stylistically effective.

#### **OUTCOME 3**

Demonstrate discriminatory awareness of musical concepts (listed in Appendix 2 of the Higher Arrangements document) by responding critically to music.

##### **Performance criterion**

Demonstrate ability to identify and describe stylistic and conceptual characteristics.

##### **Evidence requirements**

- evidence of aural discriminatory skills from internal assessments eg listening tests
- a course log, reflecting music heard and the candidate's understanding of concepts

##### **Moderation Arrangements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

## **National Unit Specification: support notes**

### **UNIT Music: Performing, Inventing and Listening (Intermediate 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 80 hours.

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

The design of this unit acknowledges the particular characteristics of performing, inventing and listening. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles. With this in mind, the musical concepts listed provide the framework for activities at Intermediate 1.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

#### **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 whose First Language is not English* (SQA, 1998).

## National Unit Specification: general information

<b>UNIT</b>	Music: Inventing – Extension (Intermediate 1)
<b>NUMBER</b>	D350 10
<b>COURSE</b>	Music (Intermediate 1)

### SUMMARY

This unit seeks to develop the ability to make creative use of the tools of composition, including the deployment of a range of concepts, arranging and improvising skills as appropriate, to produce original music. Candidates will be able to produce a well-structured composition(s). This unit extends the scope and demand in inventing, beyond that required in the mandatory *Music: Performing, Inventing, Listening* unit at Intermediate 1.

### OUTCOME

Demonstrate the creative use of compositional techniques.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained one of the following:

- Standard Grade Music at Foundation level
- a unit in Music at Access level
- or equivalent

### CREDIT VALUE

1 credit at Intermediate 1.

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## **National Unit Specification: general information (cont)**

**UNIT**      Music: Inventing Extension (Intermediate 1)

### **CORE SKILLS**

There is no automatic certification of core skills or core skills components in this unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## **National Unit Specification: statement of standards**

### **UNIT**      Music: Inventing Extension (Intermediate 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 the creative use of compositional techniques.

#### **Performance criteria**

- (a) Create a structured product with evidence of planning.
- (b) Deploy instrumental and/or vocal parts appropriately.
- (c) Demonstrate creativity through the use of compositional concepts\* which show a sound grasp of compositional skills in developing melodic, harmonic and rhythmic ideas appropriate to the medium.

\* The concepts are given in Appendix 2 of the Higher Arrangements document.

#### **Evidence requirements**

- an audio folio of composition or compositions of 2-10 minutes' duration with programme notes for each piece

#### **Moderation Arrangements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by SQA.

## **National Unit Specification: support notes**

### **UNIT Music: Inventing Extension (Intermediate 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**

The design of this unit acknowledges the particular characteristics of inventing. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles. With this in mind the musical concepts listed in Appendix 2 of the Higher Arrangements document provide the framework for activities at Intermediate 1.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit. Contexts for learning should meet the objectives stated for this element and provide opportunities for candidates to acquire knowledge and a practical understanding of the concepts listed in Appendix 2 of the Higher Arrangements document.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

#### **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 whose First Language is not English* (SQA, 1998).

## National Unit Specification: general information

<b>UNIT</b>	Music: Listening Extension (Intermediate 1)
<b>NUMBER</b>	D351 10
<b>COURSE</b>	Music (Intermediate 1)

### SUMMARY

This unit seeks to allow candidates to develop the ability to respond critically to a range of music in a variety of musical styles. They will demonstrate discriminatory awareness of concepts and will have an understanding of the inter-relationship of these.

### OUTCOME

Demonstrate discriminatory awareness of the musical concepts (listed in Appendix 2 of the Higher Arrangements document) by responding critically to music.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained:

- Standard Grade Music at Foundation level
- a unit in Music at Access level
- or equivalent

### CREDIT VALUE

1 credit at Intermediate 1.

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### Administrative Information

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## **National Unit Specification: general information (cont)**

**UNIT**      Music: Listening Extension (Intermediate 1)

### **CORE SKILLS**

There is no automatic certification of core skills or core skills components in this unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## **National Unit Specification: statement of standards**

### **UNIT**      Music: Listening Extension (Intermediate 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 discriminatory awareness of the musical concepts (listed in Appendix 2 of the Higher Arrangements document) by responding critically to music.

#### **Performance criterion**

(a) Correctly identify and clearly describe concepts in contrasting musical repertoire.

#### **Evidence requirements**

- evidence of aural discrimination skills from internal assessments eg listening tests
- a course log reflecting music heard and the candidate's understanding of concepts

#### **Moderation Arrangements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

## **National Unit Specification: support notes**

### **UNIT Music: Listening Extension (Intermediate 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**

Contexts for learning should meet the objectives stated for the element and provide opportunities for candidates to acquire knowledge and a practical understanding of the concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required to achieve the stated learning outcomes. The wider aims of assessment and the needs of the candidates will best be met through experiences which help them to develop the versatility, skills and understanding applicable to a variety of musical situations. There should be opportunities to hear, create, rehearse and play music which illustrates particular concepts.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

For advice on learning and teaching refer to the course specification.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

#### **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 whose First Language is not English* (SQA, 1998).

## National Unit Specification: general information

<b>UNIT</b>	Music: MIDI Sequencing (Intermediate 1)
<b>NUMBER</b>	D352 10
<b>COURSE</b>	Music (Intermediate 1)

### SUMMARY

This unit seeks to develop the ability to use a MIDI sequencer and synthesisers to record, edit and mix pieces of music.

### OUTCOME

Use MIDI sequencing skills to create, develop and refine musical ideas.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, the candidate will normally benefit from:

- some experience of computer multimedia applications; and
- some ability on keyboard.

### CREDIT VALUE

1 credit at Intermediate 1.

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### Administrative Information

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## **National Unit Specification: statement of standards**

### **UNIT**      Music: MIDI Sequencing (Intermediate 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**

Use MIDI sequencing skills to create, develop and refine musical ideas.

#### **Performance criteria**

- (a) Use of editing functions is fluent and creative.
- (b) Use of controller functions is fluent and creative.
- (c) Use of compositional techniques is creative and effective

#### **Note on range for the outcome**

Data inputting functions: MIDI channel; punch-in and punch-out; real-time and step-time recording.

Editing functions: notes; pitch; rhythm; velocity; quantise; structure.

Controller functions: initial settings; volume.

#### **Evidence requirements**

Evidence of actual performance is required to show that candidates can use all of the functions, and can apply these to the creative development of musical ideas. A piece of music with at least four parts, of at least 2 minutes' duration, should be submitted as a GM MIDI file, and on cassette.

#### **Moderation requirements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

## **National Unit Specification: support notes**

### **UNIT Music: MIDI Sequencing (Intermediate 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**

The unit requires the candidate to submit a piece of music with at least four parts, of at least 2 minutes' duration. If drums and/or percussion are used, these will count as one part. It is not necessary for the piece of music to be the candidate's own invention (although this is to be encouraged). New arrangements of existing pieces are acceptable, and should be accompanied by a tape of the original. Exact recreations are not acceptable.

It would be advantageous if sounds were drawn from a General MIDI (GM) sound source. Where a non-GM sound source is used, however, this should be noted within the file, on the storage medium, or in an accompanying note, as appropriate to the sequencer. In either case, tracks should be named, with program change and volume parameters set at the start.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

For advice on learning and teaching refer to the course specification.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

#### **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 whose First Language is not English* (SQA, 1998).

## National Unit Specification: general information

<b>UNIT</b>	Music: Performing Extension (Intermediate 1)
<b>NUMBER</b>	D353 10
<b>COURSE</b>	Music (Intermediate 1)

*Please note that the unit D353 10, Music: Performing – Extension now has its own unit number which remains the same whatever instruments are used. Individual context numbers are therefore no longer required. Appendix 4 has now been deleted from the Access 2 and Higher Arrangements documents.*

### SUMMARY

This unit seeks to develop the ability to use an instrument or voice to perform a variety of pieces of music in solo and/or group situations. This unit extends the scope and demands in performing beyond that required in the mandatory Performing, Inventing and Listening 80-hour unit by performance on a second instrument or on voice at the same level.

### OUTCOME

Perform music in various styles, solo and/or in group.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained one of the following:

- Standard Grade Music at Foundation level
- a unit in Performing from Access provision
- appropriate previous experience

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### Administrative Information

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## **National Unit Specification: general information (cont)**

**UNIT**      Music: Performing Extension (Intermediate 1)

### **CREDIT VALUE**

1 credit at Intermediate 1.

### **CORE SKILLS**

There is no automatic certification of core skills or core skills components in this unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## **National Unit Specification: statement of standards**

### **UNIT**      Music: Performing Extension (Intermediate 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 various styles, solo and/or in group.

#### **Performance criteria**

The standard of performance required is equivalent to that for Grade II (AB).

- (a) Demonstrate technical skills appropriate to the chosen instrument:
- notes and rhythm satisfactorily communicate the sense of the music
  - intonation (where appropriate) is sufficiently accurate to communicate the sense of the music
- (b) Demonstrate ability to interpret and express music through performing and (where appropriate) improvising:
- musical flow is maintained and the composer's intentions are realised
  - points of musical style tempo, phrasing and dynamics are observed
  - success in supporting the performance of others is achieved in group music-making situations

#### **Evidence requirements**

Performance solo and/or in group lasting 4-10 minutes in total. The music chosen must be equivalent in standard to Grade II of Associated Board.

#### **Moderation requirements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

## **National Unit Specification: support notes**

### **UNIT Music: Performing - Extension (Intermediate 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**

The design of this unit acknowledges the particular characteristics of performing. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles. With this in mind, the musical concepts listed in Appendix 2 provide the framework for activities at Intermediate 1.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

#### **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 whose First Language is not English* (SQA, 1998).

## National Unit Specification: general information

<b>UNIT</b>	Music: Sound Engineering and Production (Intermediate 1)
<b>NUMBER</b>	D354 10
<b>COURSE</b>	Music (Intermediate 1)

### SUMMARY

This unit seeks to allow candidates to develop the ability to use multi-track recording equipment to record and mix musical performances from a variety of sources to the appropriate standard; demonstrating strong conceptual understanding of the techniques involved, and musical judgement.

### OUTCOMES

- 1 Demonstrate secure understanding of concepts and techniques involved in recording on multi-track equipment.
- 2 Demonstrate discriminatory awareness and musicality involved in mixing on multi-track equipment.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having prior experience of stereo recording, playing electric instruments or PA systems.

### CREDIT VALUE

1 credit at Intermediate 1.

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### Administrative Information

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## **National Unit Specification: general information (cont)**

**UNIT**      Music: Sound Engineering and Production (Intermediate 1)

### **CORE SKILLS**

This unit gives automatic certification of the following:

<b>Complete core skills for the unit</b>	None
<b>Core skills components for the unit</b>	Planning and Organising      Int 1

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

## **National Unit Specification: statement of standards**

### **UNIT Music: Sound Engineering and Production (Intermediate 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 1**

Demonstrate secure understanding of concepts and techniques involved in recording on multi-track equipment.

##### **Performance criteria**

- (a) Management of recording sessions is constructive and creative.
- (b) Deployment of recording techniques is accurate and creative.
- (c) Understanding of concepts and techniques involved in recording is sound.
- (d) Comparison and evaluation of recordings and performances is effective.

##### **Note on range for the outcome**

Management of recording sessions; setting up; connecting equipment, organising performers, storing and labelling recordings.

Recording techniques: microphone selection and positioning; gain; level; equalisation; headphone and loudspeaker monitoring.

##### **Evidence requirements**

Performance evidence of candidate's ability to organise, set up, engineer and produce a recording of two contrasting pieces performed by an ensemble in four parts and of 3-5 minutes' duration. Evidence, in the form of a session log, detailing progress of the session, including comments on each take. Evidence from a listening test is required to demonstrate knowledge of the concepts and techniques stated in PC (b) and (d).

#### **OUTCOME 2**

Demonstrate discriminatory awareness and musicality involved in mixing on multi-track equipment.

##### **Performance criteria**

- (a) Deployment of mixing techniques is accurate and creative.
- (b) Comparison of mixes or takes is objective and constructive.
- (c) Understanding of concepts and techniques involved in mixing is sound.

##### **Note on range for the outcome**

Mixing techniques: gain, level, panning, equalisation, control of faders and mutes (where appropriate).

## **National Unit Specification: statement of standards (cont)**

**UNIT**      Music: Sound Engineering and Production (Intermediate 1)

### **Evidence requirements**

Recorded evidence of final mix; evidence, in the form of a session log, detailing the progress of the session, with comments on each take. Evidence from a test paper to demonstrate knowledge of the concepts and techniques stated in PC (a) and (b).

### **Moderation Arrangements**

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

## **National Unit Specification: support notes**

### **UNIT Music: Sound Engineering and Production (Intermediate 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 LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

This unit allows candidates to gain a high level of competence in the creative use of standard multi-track recorders as found in most schools. Techniques and skills learned within the unit are directly transferable to larger multi-track set-ups, and are applicable both to analogue and digital (linear and non-linear) recording. As sound engineering and production are essentially practical and creative skills, learning and teaching should be fully integrated with and related to music. This unit can be central to the three main elements of music:

- 1 Performing recording allows performances to be critically assessed by players and producer.
- 2 Inventing sound engineering and production skills can act as powerful catalysts for invention by assisting the selection, organisation, development and communication of musical ideas.
- 3 Listening listening skills can be greatly developed, expanded and interrelated with performing, inventing, sound engineering, and production techniques and skills. Sound and timbre can be developed, shaped, refined and transformed in limitless ways.

Candidates should be encouraged to liaise closely with the performers throughout the process of planning, recording and mixing, to broaden and develop personal and interpersonal skills. There should be opportunities to record a variety of music and performers.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Instruments and voices are recorded in series to individual tracks of a multi-track recorder. Candidates should record at least two takes of the piece, which is performed by an ensemble of at least four instruments and/or voices. Tracks should be recorded at the appropriate level, with no distortion and the least possible amount of hiss or noise. Once recorded, the piece should be assessed for the standard of performance and the quality of recording. The take which is identified as the best should then be mixed, with appropriate levels and panning of individual parts.

A number of mixes should be made. Each will be assessed by candidates for strengths and weaknesses, with notes taken and appropriate adjustments made before mixing the final version. In addition to comparing mixes of the piece, candidates should be encouraged to compare their mixes with commercially available recordings (in digital format where possible) of similar types of music. If the final stereo mix is presented for assessment on analogue cassette, no form of noise reduction (Dolby) should be used.

## **National Unit Specification: support notes (cont)**

### **UNIT Music: Sound Engineering and Production (Intermediate 1)**

Candidates should compare mixes made when monitoring on speakers and headphones, thereby gaining an understanding of the effect of different listening environments and equipment. Final mixes should, of course, be performed on speakers.

As candidates will be expected to set up and dismantle equipment for each session, industry conventions and standards on Health and Safety and handling of equipment must be observed. These include: reporting any defects to the appropriate authority; coiling and storing leads; cleaning tape heads; labelling tapes and discs, backing-up recordings and mixes. A circuit-breaker plug or adaptor should be used at all times to minimise the risk of electric shock.

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

### **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 whose First Language is not English* (SQA, 1998).

**Music (Int 1)**

**CONTEXTS FOR UNITS**

Appendix deleted.