

MUSIC
Higher

Fifth edition – published March 2002

NOTE OF CHANGES TO ARRANGEMENTS FIFTH EDITION PUBLISHED MARCH 2002

COURSE TITLE: Music (Higher)

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

C096 12 Music with Accompanying
C090 12 Music with Inventing
C091 12 Music with Listening
C094 12 Music with MIDI Sequencing
C092 12 Music with Performing
C095 12 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 (HIGHER)

COURSE NUMBERS:	C096 12 Music with Accompanying
	C090 12 Music with Inventing
	C091 12 Music with Listening
	C094 12 Music with MIDI Sequencing
	C092 12 Music with Performing
	C095 12 Music with Sound Engineering Production

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 with optional routes have been introduced to reflect the options chosen by candidates. The course code C065 12 for Music (Higher) 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.

C096 12 Music with Accompanying

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D355 12</i>	<i>Music: Accompanying (H)</i>	<i>1 credit (40 hours)</i>

C090 12 Music with Inventing

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D350 12</i>	<i>Music: Inventing – Extension (H)</i>	<i>1 credit (40 hours)</i>

Administrative Information

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Additional copies of this course specification (including unit specifications) can be purchased from the Scottish Qualifications Authority for £7.50. **Note:** Unit specifications can be purchased individually for £2.50 (minimum order £5).

National Course Specification (cont)

COURSE Music (Higher)

C091 12 Music with Listening

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D351 12</i>	<i>Music: Listening – Extension (H)</i>	<i>1 credit (40 hours)</i>

C094 12 Music with MIDI Sequencing

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D352 12</i>	<i>Music: MIDI Sequencing (H)</i>	<i>1 credit (40 hours)</i>

C092 12 Music with Performing

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D353 12</i>	<i>Music: Performing Extension (H)</i>	<i>1 credit (40 hours)</i>

C095 11 Music with Sound Engineering Production

This course consists of two mandatory units as follows:

<i>D349 12</i>	<i>Music: Performing, Inventing and Listening (H)</i>	<i>2 credits (80 hours)</i>
<i>D354 12</i>	<i>Music: Sound Engineering and Production (H)</i>	<i>1 credit (40 hours)</i>

All courses include 40 hours over and above the 120 hours for the component units. This may be used for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment.

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 Grade 1 or 2
- Intermediate 2 Music or its component units
- or equivalent.

National Course Specification (cont)

COURSE Music (Higher)

CORE SKILLS

This course gives automatic certification of the following:

Complete core skills for the course	None	
Additional core skills components for the course	Critical Thinking	Int 2
	Planning and Organising	H

If the optional unit *D352 12 Music: MIDI Sequencing (H)* is chosen. The course gives automatic certification of the following:

Information Technology	Int 2
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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

COURSE Music (Higher)

RATIONALE

The Higher 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 Higher course. The elements of the course evolve naturally from Standard Grade and the former Higher 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 in new areas three additional optional units are offered. These are:

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

Music: Accompanying, hitherto, has not been a feature of established provision as a formal course of study, and yet candidates have often acquired useful experience of it as part of common practice in many centres. Its inclusion will allow the possibility of gaining recognition for this essential musicianship skill, and it will provide a valuable tool for the aspiring professional musician.

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 (Higher)

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 Higher 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 Higher 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.

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 six 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 (with 25% given to each outcome) and the optional unit contributes the remaining 25%.

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

National Course Specification: course details (cont)

COURSE Music (Higher)

Music: Performing, Inventing and Listening (H) (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. Candidates 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 in standard to AB Grade IV or similar. (See Appendix 1 – 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 – 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 for each composition will also be required.

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 and knowledge of the main developments in music.

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.

National Course Specification: course details (cont)

COURSE Music (Higher)

Music: Accompanying (H)

This unit offers opportunities for candidates to use appropriate instruments to develop skills in accompanying, sight playing, harmonisation, and transposition. It is available to those who play acoustic or electronic keyboard instruments, guitar, clarsach, concert harp or accordion. Candidates will develop the skills through regular practice throughout the course, using an appropriately broad range of music. Good opportunities for the development of accompanying skills may well be found within shared class activities such as performing. Candidates will compile a tape demonstrating progress in each aspect throughout the course.

Music: Inventing Extension (H)

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 and compile a programme note which will describe the compositional process and techniques used in each composition. A score of overall performance plan for each composition will also be required.

Music: Listening Extension (H)

Further to work in the 80-hour mandatory unit, candidates who select this option will cover a wider programme of listening and be able to demonstrate enhanced ability to relate sound to printed music, for example, harmonic analysis and modulations in given passages. Two or more related or contrasting works of the candidate's own choice will be selected for special study in greater depth. As part of their research candidates will identify musical concepts (Appendix 2 refers) and their development within the chosen work(s). This will provide the context and focus for a Commentary which should provide evidence of perceptive listening in a different context to the listening examination which will be taken at the end of the course. As in the mandatory unit candidates will compile a course log with details of all music and concepts studied.

Music: MIDI Sequencing (H)

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

Music: Performing Extension (H)

This unit will pursue the aims and content of performing in greater breadth and depth than in the 80-hour mandatory unit. Candidates will be required to perform solo and/or in group on a different instrument to that professed in the mandatory unit (Appendix 1). 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, on one instrument equivalent in standard to AB Grade V or similar. For moderation purposes a minimum of one piece should be taped and retained by the centre.

Music: Sound Engineering and Production (H)

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.

National Course Specification: course details (cont)

COURSE Music (Higher)

ASSESSMENT

To gain the course award, the candidate must pass all the unit assessments 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 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* (HSDU, 1996) and in *Managing Assessment* (HSDU, 1998).

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 the awarding body (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 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 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.

MUSIC: PERFORMING, INVENTING AND LISTENING (H) (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 a group a programme of contrasting pieces, lasting 6–10 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.

National Course Specification: course details (cont)

COURSE Music (Higher)

Grade descriptions

The standard of music required will be equivalent to Grade IV 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.

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 3–10 minutes' duration with programme note detailing the stimulus, compositional process and techniques deployed
- 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
- a score or overall performance plan for each taped piece.

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, candidates 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 (Higher)

Grade descriptions

Grade C

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques for Higher (Appendix 2), 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 Higher (Appendix 2), 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 one hour's duration.

10% of the content of this paper will test the ability of candidates to relate 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.

Evidence to be retained by the centre:

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

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
- adequate knowledge of the main development in music related to the concepts listed (the concepts are given in Appendix 2).

National Course Specification: course details (cont)

COURSE Music (Higher)

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
- broad knowledge of the main developments in music related to the concepts listed.

(The concepts are given in Appendix 2).

The Optional Units

MUSIC: ACCOMPANYING (H)

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the accompanying skills already identified as appropriate for the level (to be further exemplified).

Evidence for external assessment:

A live performance before a visiting examiner of:

- prepared accompaniments (4–6 mins) to a standard which equates with Grade IV of the Associated Board
- sight-playing an accompaniment – equivalent to AB Grade II technical standard
- harmonisation of given melodies with chord indications; for guitar and electronic keyboard, this would include improvisation on the chord symbols: the technical requirements will not be beyond that of AB Grade II
- harmonisation of given melodies of 12-16 bars at cadence points only
- transposition of music to adjacent keys. The technical standard will not be beyond that of AB Grade II.

In total 20 minutes will be allowed for the preparation of tests in sight reading, harmonisation and transposition.

Evidence to be retained by the centre:

- centres should also retain taped evidence to back up the assessment of prepared accompaniment, sight reading, harmonisation and transposition. The taped evidence need not include all pieces contributing to the overall assessment. It is recommended that a *minimum* of one example of each test for each candidate be taped.

Grade descriptions

Grade C: Prepared and Unseen Accompaniment

At standards equivalent to AB Grade IV (Prepared) and AB Grade II (Unseen), the candidate's performance demonstrates:

- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- notes and rhythm satisfactorily communicating the sense of the music
- mainly secure technique
- musical flow and fluency
- some sense of style
- success in supporting the soloist.

National Course Specification: course details (cont)

COURSE Music (Higher)

Grade A: Prepared and Unseen Accompaniment

At a standard equivalent to AB Grade IV (Prepared) and AB Grade II (Unseen), the candidate's performance shows a depth of musical understanding, and demonstrates:

- a convincing interpretation of the composer's intentions with regard to tempo, phrasing and dynamics
- accurate notes and rhythm
- technical assurance
- convincing musical flow and fluency
- a very good sense of style
- success in supporting the soloist.

Grade C: Harmonisation

The candidate can perform a harmonisation in which:

- rhythmic flow is maintained overall, although tempo may vary
- chords (and improvisation where appropriate) are accurate and performed securely.

Grade A: Harmonisation

The candidate can perform a harmonisation in which:

- good rhythmic flow is sustained throughout, at a consistently appropriate tempo
- chords (and improvisation where appropriate) are accurate, performed securely and fully reflect the harmonic rhythm of the piece.

Grade C: Transposition

The candidate can perform a transposition, which demonstrates:

- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- general accuracy in notes and rhythm
- musical flow and fluency
- some sense of style.

Grade A: Transposition

The candidate can perform a transposition, which demonstrates:

- a convincing interpretation of the composer's intentions with regard to tempo, phrasing and dynamics
- accuracy in notes and rhythm
- good musical flow
- a very good sense of style.

MUSIC: INVENTING EXTENSION (H)

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.

Evidence for external assessment:

- an audio folio of composition or compositions of 5–12 minutes' duration with programme notes outlining the compositional process
- a score or overall performance plan for each piece.

National Course Specification: course details (cont)

COURSE Music (Higher)

Evidence to be retained by the centre:

- a minimum of one taped composition and programme note per candidate
- a score or overall performance plan for each taped piece.

Where an extended work is offered (in excess of 12 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

Candidates will be expected to show a greater depth of understanding and creativity in the deployment of concepts identified for Higher level than in the mandatory unit. (Exemplification to clarify the additional demands in this extension unit will follow.)

Grade C

A successful composition or compositions showing some musical understanding and technical competence, in handling compositional techniques for Higher 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 Higher 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 (H)

All candidates are required to develop and demonstrate the greater depth and breadth of musical discrimination identified as appropriate at this level.

Evidence for external assessment:

- an aural assessment test of about one hour's duration
- a Commentary of 1500 words on two or more related or contrasting musical works of the candidate's own choice studied in depth during the course.

The aural assessment test will contain several questions which relate sound to printed music. This will be equivalent to 30% of the content of the test.

National Course Specification: course details (cont)

COURSE Music (Higher)

Evidence to be retained by the centre:

- a course log, reflecting music played or listened to and the candidate's understanding of concepts
- evidence of aural discrimination skills from internal assessments, e.g. listening tests
- reports on at least two related or contrasting pieces of music.

These reports will serve as the basis for the Commentary.

Grade descriptions

Exemplification of the required levels for each aspect will follow.

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 variety of musical styles
- adequate knowledge of the main developments in music related to the concepts listed.

(The concepts are given in Appendix 2).

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
- good knowledge of the main developments in music related to the concepts listed.

(The concepts are given in Appendix 2).

Grade C: Commentary

A piece of work is produced, which shows:

- evidence of individual initiative
- understanding of the music heard
- evidence of planning and organisation
- ideas adequately communicated.

Grade A: Commentary

A piece of work is produced, which shows:

- evidence of individual initiative and thought
- considerable understanding of and insight into the music heard
- good planning and organisation
- ideas well focused and clearly expressed.

National Course Specification: course details (cont)

COURSE Music (Higher)

MUSIC: MIDI SEQUENCING (H)

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 4 parts lasting at least 3 minutes; it is not necessary for this to be the candidate's own invention.
- practical and written test of about one hour's duration of techniques and musical discrimination; candidates will be given a GM soundfile in the form of a MIDI file with a number of deliberate errors included in the performance; they will detect these errors and remedy them through application of MIDI skills and techniques.

This test will require to be conducted under controlled conditions. This will require access to MIDI hardware and software within the centre.

Evidence to be retained by the centre:

- tape or MIDI file of a MIDI sequenced invention of at least four parts lasting at least 3 minutes
- evidence in the form of a written or practical test.

Grade descriptions

Grade C: Tape or GM MIDI file of Invention and Practical Test:

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 and Practical Test:

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 (H)

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 contrasting pieces lasting 12–15 minutes in total to a visiting examiner.

Evidence to be retained by the centre:

- 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.

National Course Specification: course details (cont)

COURSE Music (Higher)

Grade descriptions

The standard required is equivalent to AB Grade V or similar. The instrument will be different to that professed in the mandatory unit (Appendix 1).

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 (H)

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 one hour's duration
- submission of final mixes in the form of a recorded stereo master of 6–10 minutes' duration. This should contain a minimum of two contrasting pieces performed by an ensemble(s) of at least five parts and be supported by 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.

Evidence to be retained by the centre:

- internal assessment test of concepts and techniques
- stereo master of a minimum of one piece performed by an ensemble of at least 5 parts
- a session log which reflects the process of recording during its development and demonstrates knowledge of the concepts and techniques stated in the unit.

National Course Specification: course details (cont)

COURSE Music (Higher)

Grade descriptions

Exemplification of the required standards is appended.

Grade C: Final Mix

A 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.

MUSIC: 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 Higher 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 staff 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.

National Course Specification: course details (cont)

COURSE Music (Higher)

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 Higher 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.

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).

National Course Specification: course details (cont)

COURSE Music (Higher)

SUBJECT GUIDES

A Subject Guide to accompany the Arrangements document 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 (Higher)

NUMBER D349 12

Please note that the unit D349 12, 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 (Higher)

SUMMARY

This unit seeks to allow candidates 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 Advanced Higher and 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) by responding critically to music.

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 Grade 1 or 2
- Intermediate 2 Music or its component units
- or equivalent.

CREDIT VALUE

2 credits at Higher.

Administrative Information

Superclass: LH

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National Unit Specification: general information (cont)

UNIT Music: Performing, Inventing and Listening (Higher)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	None	
Core skills components for the unit	Critical Thinking	Int 2
	Planning and Organising	H

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 (Higher)

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 IV (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 6–10 minutes in total.

The music chosen must be equivalent in standard to Grade IV 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 Arrangements document.

Evidence requirements

- an audio folio of composition or compositions of 3–10 minutes' duration with programme notes for each piece
- a score or overall performance plan for each piece.

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.

National Unit Specification: statement of standards (cont)

UNIT Music: Performing, Inventing and Listening (Higher)

OUTCOME 3

Demonstrate discriminatory awareness of musical concepts (listed in Appendix 2 of the 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, e.g. listening tests
- a course log, reflecting music heard and the candidate's understanding of concepts.

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, Inventing and Listening (Higher)

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, 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 Higher.

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

UNIT Music: Accompanying (Higher)

NUMBER D355 12

Please note that the unit D355 12, Music: Accompanying 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 (Higher)

SUMMARY

This unit seeks to allow candidates to accompany instrumentalists and/or vocalists in live performances in both rehearsed/prepared and unseen/briefly prepared situations; after a short preparation period the candidate will perform harmonisations of melodies with/without chord symbols and transpose an accompaniment up or down a tone.

OUTCOMES

- 1 Perform prepared accompaniments.
- 2 Perform a previously unseen accompaniment.
- 3 Harmonise simple melodies.
- 4 Transpose music.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally be required to demonstrate performing ability on one of the following: a keyboard instrument; accordion; guitar; concert harp; or clarsach. The accompaniments played should be equivalent in standard to Associated Board (AB) Grade IV.

CREDIT VALUE

1 credit at Higher.

Administrative Information

Superclass: LH

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National Unit Specification (cont)

UNIT Music: Accompanying (Higher)

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: Accompanying (Higher)

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.

Note on the range for the unit

For all outcomes, candidates will select from the following: a keyboard instrument; accordion; guitar; concert harp; or clarsach.

OUTCOME 1

Perform prepared accompaniments.

Performance criteria

The minimum standard of the accompaniments should be equivalent to Higher Performing (mandatory unit) or Grade IV (AB).

- a) Demonstrate technical skills in performing prepared accompaniments:
 - notes and rhythm are sufficiently correct to communicate the sense of the music
 - intonation is sufficiently accurate (where appropriate).
- b) Demonstrate musical skills in performing prepared accompaniments:
 - musical flow is maintained
 - success is achieved in supporting the soloist
 - some points of musical style are in evidence.

Evidence requirements

Performance of at least two contrasting accompaniments lasting 4–6 minutes in total.

OUTCOME 2

Perform a previously unseen accompaniment.

Performance criteria

The minimum standard of the accompaniment should be equivalent to Intermediate 1 Performing (mandatory unit) or the technical standard of Grade II (AB).

- a) Demonstrate ability to perform a previously unseen accompaniment. The technical skills and musicality of the performance should have the following features:
 - notes and rhythms are accurate enough to communicate the sense of the music
 - musical flow is maintained and the composer's intentions are realised
 - points of musical style – tempo, phrasing and dynamics – are observed
 - success is achieved in supporting the soloist.

Evidence requirements

Performance of a previously unseen accompaniment which has been prepared by the candidate under test conditions. Preparation time should be given.

National Unit Specification: statement of standards (cont)

UNIT Music: Accompanying (Higher)

OUTCOME 3

Harmonise simple melodies.

Performance criteria

The technical requirements will not be beyond that of Grade II (AB).

a) **Either:**

Keyboard instruments (excepting electronic), accordion, concert harp and clarsach:

Harmonise a melody using given chord symbols in which:

- the rhythmic flow is maintained overall although the tempo may not be consistent
- chords are sufficiently accurate for musical sense to be maintained.

Or:

Guitar or electronic keyboard:

Harmonise a melody using improvisation as appropriate from given chord symbols in which:

- the rhythmic flow is maintained overall, although the tempo may not be consistent
- chords and improvisation are sufficiently accurate for musical sense to be maintained.

b) Harmonise an unseen melody at cadence points only:

- the rhythmic flow is maintained overall, although the tempo may not be consistent
- chords are sufficiently accurate for musical sense to be maintained.

Evidence requirements

For a) realisation of a previously unseen melody (maximum two chord symbols per bar) which has been prepared by the candidate under test conditions. Candidates who play guitar or electronic keyboard must include some improvisation on the chord symbols

For b) harmonisation (at cadence points only), of a melody of 12–16 bars. The minimum harmonic vocabulary should consist of:

- primary triads in root position and first inversion
- the cadential second inversion
- chord of the submediant (where appropriate).

Preparation time for the test should be given, and the technical requirements of the performance will not be beyond that of Grade II (AB) or similar.

OUTCOME 4

Transpose music.

Performance criteria

a) Transpose music, ensuring that:

- musical flow is maintained
- notes and rhythm are sufficiently correct to communicate the sense of the music
- points of musical style – temp, phrasing and dynamics – are observed.

National Unit Specification: statement of standards (cont)

UNIT Music: Accompanying (Higher)

Evidence requirements

Transposition of previously unseen music of 12-16 bars with single-line melody in the treble and occasional notes in the bass. The original and transposed keys will be:

Major	C-D F-G	D-C G-F
Minor	A-B D-E	B-A E-D

Preparation time for the test should be given, and the technical requirements will not be beyond that of Grade II (AB) or similar.

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: Accompanying (Higher)

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 FOR THIS UNIT

Opportunities for learning and teaching the valuable skills described in Outcomes 1, 2 and 4 will be easily available within the day-to-day work of the Higher Music class. In guiding candidates towards their choice of eight to ten melodies for practising harmonisation, teachers and lecturers should be aware of the benefits in musical experience of including classical, folk and pop styles.

A list of useful publications from which teachers and lecturers can select suitable candidate practice materials will be included in the support documents to follow.

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

UNIT: Music: Inventing – Extension (Higher)

NUMBER D350 12

COURSE Music (Higher)

SUMMARY

This unit seeks to allow candidates 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 and Listening* unit at Higher.

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 Grade 1 or 2
- Intermediate 2 Music or its component units
- or equivalent.

CREDIT VALUE

1 credit at Higher.

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).

Administrative Information

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National Unit Specification: statement of standards

UNIT Music: Inventing – Extension (Higher)

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 Arrangements document.

Evidence requirements

- an audio folio of composition or compositions of 5-12 minutes' duration with programme notes for each piece
- a score or overall performance plan for each piece.

Exemplification of the required standard will follow.

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: Inventing – Extension (Higher)

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 II provide the framework for activities at Higher.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to the teaching of performing, inventing and listening and related skills 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.

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

UNIT: Music: Listening – Extension (Higher)

NUMBER D351 12

COURSE Music (Higher)

SUMMARY

This unit seeks to allow candidates to be able 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 interrelationship of these concepts.

OUTCOME

Demonstrate discriminatory awareness of musical concepts (listed in Appendix II of the 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 one of the following:

- Standard Grade Music at Grade 1 or 2
- Intermediate 2 Music or its component units
- or equivalent.

CREDIT VALUE

1 credit at Higher.

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).

Administrative Information

Superclass: LF

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National Unit Specification: statement of standards

UNIT Music: Listening – Extension (Higher)

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 Arrangements document) by responding critically to music.

Performance criteria

- a) Correctly identify and clearly describe concepts in contrasting musical repertoire
- b) Demonstrate sound understanding of the interrelationship between compositional techniques and stylistic characteristics in two or more contrasting pieces.

Note on range for the outcome

- candidates will be expected to comment on: melodic, rhythmic, harmonic and contrapuntal features; stylistic characteristics; instruments and orchestration; vocal styles and techniques; varied forms and structures (where appropriate)
- candidates will answer questions relating sound to printed music gained through experience of listening with scores.

Evidence requirements

- evidence of aural discrimination skills from internal assessments, e.g. listening tests
- a course log reflecting music heard and the candidates' understanding of concepts
- related reports on at least two pieces – chosen by the candidate – of music played, sung or listened to.

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: Listening – Extension (Higher)

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 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 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. At the same time, candidates will gain insights into the historical development of music, and the ways in which composers work.

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

UNIT: Music: MIDI Sequencing (Higher)

NUMBER D352 12

COURSE Music (Higher)

SUMMARY

This unit seeks to allow candidates to use a MIDI sequencer and synthesisers to record, edit and mix pieces of music.

OUTCOMES

- 1 Demonstrate strong conceptual understanding of the software and hardware of a MIDI workstation
- 2 Use MIDI sequencing skills to create, develop and refine musical ideas.
- 3 Identify and rectify musical and technical flaws in a sequenced piece of music.

RECOMMENDED ENTRY

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

- a unit (component or free-standing) in *Music: MIDI Sequencing* at Intermediate 2; or
- some experience of computer multimedia applications; and
- some ability on keyboard.

CREDIT VALUE

1 credit at Higher.

Administrative Information

Superclass: LH

Publication date: November 1999

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National Unit Specification: general information (cont)

UNIT Music: MIDI Sequencing (Higher)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit IT Int 2

Core skills components for the unit Critical Thinking Int 2

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: MIDI Sequencing (Higher)

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 strong conceptual understanding of the software and hardware of a MIDI workstation.

Performance criteria

- a) Cables and leads for MIDI data and analogue audio are identified correctly.
- b) Software parameters are correctly identified and set to allow the transmission and reception of data.

Note on range for the outcome

Software parameters: local off; MIDI transmit and receive channels; volume controller; program change.

Evidence requirements

Evidence in the form of a written or practical test is required to show that the candidate can apply strong conceptual understanding to the setting up and operation of MIDI equipment.

OUTCOME 2

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

Performance criteria

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

Note on range for the outcome

Editing functions: pitch; rhythm; velocity; quantise; structure; duration; tempo; time signature; dynamics.

Controller functions: program change; volume; modulation; pitch bend; panning.

Compositional techniques: melodic; harmonic; rhythmic; structural and timbral.

Evidence requirements

Evidence of actual performance is required to show that the candidate 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 3 minutes' duration, should be produced as a GM MIDI file. and on cassette.

OUTCOME 3

Identify and rectify musical and technical flaws in a sequenced piece of music.

Performance criteria

- a) Technical problems are identified and remedied correctly.
- b) Evaluation and modification of musical ideas is creative and effective.

National Unit Specification: statement of standards (cont)

UNIT Music: MIDI Sequencing (Higher)

Note on range for the outcome

Candidates will address the following types of problem, where appropriate: poor timing; bad mix; wrong notes; wrong program change number; incomplete musical ideas; tempo errors; wrong pitch/octave; missing harmonies/accompaniment.

Evidence requirements

A practical test of the candidate's ability to deploy specific techniques in a creative context.

Moderation requirements

Details of the moderation requirements 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 (Higher)

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 around 3 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.

In Outcome 3, candidates are given a GM soundfile (in the form of a MIDI file) with a number of deliberate errors included in the performance. These range from simple wrong notes through inappropriate velocities to tempo problems. The candidate must detect these errors and remedy them through application of MIDI skills and techniques.

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

UNIT: Music: Performing Extension (Higher)

NUMBER D353 12

*Please note that the unit **D353 12, 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.*

COURSE Music (Higher)

SUMMARY

This unit seeks to allow candidates to use an instrument or voice to perform a variety of pieces of music solo and/or in group situations. This unit extends the scope and demands in performing to a level beyond that required in the mandatory *Music: Performing, Inventing and Listening*, 80-hour unit.

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 Grade 1 or 2
- Intermediate 2 Music
- Intermediate 2 Performing component units
- Grade IV (AB) or equivalent.

CREDIT VALUE

1 credit at Higher.

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).

Administrative Information

Superclass: LH

Publication date: November 1999

Source: Scottish Qualifications Authority

Version: 04

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National Unit Specification: statement of standards

UNIT Music: Performing – Extension (Higher)

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 V (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 12-15 minutes in total.

The music chosen must be equivalent in task level to Grade V 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 (H)

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.

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

UNIT: Music: Sound Engineering and Production (Higher)

NUMBER D354 12

COURSE Music (Higher)

SUMMARY

This unit seeks to allow candidates 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 attained one of the following:

- a unit at Intermediate 2 in *Music: Sound Engineering and Production*
- experience of recording.

CREDIT VALUE

1 credit at Higher.

Administrative Information

Superclass: KG

Publication date: November 1999

Source: Scottish Qualifications Authority

Version: 04

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National Unit Specification: general information (cont)

UNIT Music: Sound Engineering and Production (Higher)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	None
Core skills components for the unit	Planning and Organising H

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 (Higher)

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; slating takes; equalisation; effects send and returns; uses of effects and processors; selection of effects; overdubbing; bouncing down; punching-in and out; 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 at least five parts and of 6–10 minutes' duration. In each piece, at least one bounce down should be performed. Evidence is required in the form of a session log, detailing progress of the recording, including comments on each take. Evidence from a test paper 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, effects send and returns; uses of effects and processors; control of faders and mutes (where appropriate); defining start and end points.

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 is required to demonstrate knowledge of the concepts and techniques stated in PC(a) and (b).

National Unit Specification: statement of standards (cont)

UNIT Music: Sound Engineering and Production (Higher)

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: Sound Engineering and Production (Higher)

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 centres. 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 five instruments and/or voices. Tracks should be recorded at the appropriate level, with no distortion and the least possible amount of hiss or noise.

Equalisation, effects and techniques such as punching-in and out should all be used. 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 (Higher)

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).

Appendices

Music (Higher)

CATEGORIES OF INSTRUMENTS FOR PERFORMING UNITS

Where candidates are presented for an optional unit in *Performing*, it will have to be taken on a different instrument from that professed in the mandatory unit. This can be done by selecting instruments from two separate categories. It is also possible on occasion for the two instruments to come from within the same category. There are a number of cases where this is not possible and these are detailed below.

<i>Categories</i>	<i>Prohibited choice of two different instruments</i>	<i>Additional Information</i>
Accordion	Any two instruments of the Accordion family	
Bass Guitar	Bass guitar and double bass	
Bagpipes/Chanter	Any two instruments of the Bagpipe family; bagpipe/chanter with the tin whistle	Chanter for levels up to and including Intermediate 1 only
Brass	2 valve/2 slide	
Drumkit/Timpani/Snare drum		At levels up to and including Intermediate 2, performances may be on one or more instruments. For Higher and Advanced Higher candidates are required to play on a minimum of two instruments chosen from drumkit/timpani/snare drum. See important notes for additional information.
Guitar	Any combination of 6 and/or 12 string guitars	
Harp/Clarsach	Any two instruments of the harp/clarsach family	
Keyboard	Any two keyboard instruments	
Strings	Any two instruments of violin/fiddle/viola/mandolin	
Tuned Percussion	Any two tuned percussion instruments	See important notes for additional information
Voice		
Woodwind	Any two single reed instruments; any two of the flute family; any two oboes including the Cor Anglais; any two bassoons. Recorder/tin whistle with any other woodwind instrument	For the Performing, Inventing and Listening unit at Higher level, candidates need only play on C recorder <u>or</u> F recorder. (Equivalent to AB Grade IV). For the Performing Extension unit at Higher level and for the Performing, Inventing and Listening, and Performing Extension units at Advanced Higher, candidates must perform on both C <u>and</u> F recorders. (Equivalent to AB Grade V).

Important Notes

- For percussion candidates (at all levels) it is also possible for candidates to include in their Drumkit/Timpani/Snare Drum performance one or more pieces on Tuned Percussion. In such cases any performance on a second instrument would have to come from a category other than percussion.

Here are two examples to illustrate this:

<i>Levels up to Intermediate 2</i>		<i>Higher and Advanced Higher Levels</i>	
First performance	drumkit and a tuned percussion instrument	First performance	drumkit, timpani and a tuned percussion instrument
Second performance	instrument from a category other than percussion	Second performance	instrument from a category other than percussion

- Further information on electronic keyboard will be issued in due course.
- Any doubt about an acceptable choice of instruments must be subject to correspondence with SQA. This should include early instruments and ethnic instruments and any other instrument which does not fit neatly into one of the listed categories.
- The tabla is now an approved instrument for examinations. However, advance notice of presentations **must** be given in writing so that appropriate assessment arrangements can be made.
- Different instruments from the same category, including prohibited choices, may be combined into the one performance and a second instrument then chosen from a different category. For example, this would allow one performance combining electric and acoustic guitar as long as the second instrument performance came from a different category.
- The list of instruments and prohibited choices will be kept under constant review by SQA.

Additional illustrations

In order to provide additional illustrations for centres, here are a few examples of the combinations of instruments which are now possible due to the removal of some of the previous restrictions:

Flute and clarinet
 Flute and saxophone
 Guitar and bass guitar
 Violin and cello

Music (Higher)

THE CONCEPTS

The concept list has been structured to provide balance between appropriate breadth and increasing depth at each level. The list identifies the minimum requirements for teaching and assessment at each level. Each level subsumes all concepts at previous levels.

1 The list of concepts provides:

- the detailed parameters and contexts within which candidates' aural discriminatory skills will be assessed
- the list of compositional techniques which candidates will learn for deployment in inventing
- 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 contexts in which they are taught. Aural skills and awareness of compositional techniques can be developed further in additional contexts reflecting candidates' and centres' 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 manner of their deployment in work submitted for assessment is left to the discretion of the candidate/centre.

2 Candidates' knowledge and understanding of concepts will be acquired through:

- exploring sound
- group and solo performing activities
- analytical listening and reflecting
- deploying concepts in creative tasks.

3 Operating Principles

Concepts have been organised into two broad categories: compositional techniques; and contexts. Both broad categories are subdivided into strands.

Compositional techniques are generic tools and devices of particular relevance in planning teaching programmes in inventing. They are mostly style/form free. Concepts have been assigned to specific strands for convenience of access, but 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 deployed.

- Each level subsumes concepts at all previous levels.
- Once introduced, concepts should be explored in greater depth at subsequent levels, and in extension units at the same level.
- There should be progression both in the range of concepts taught at each level, and in the depth of understanding candidates' acquire.

Appendix 2 (cont)

4 Assessment

Candidates' awareness of concepts will be assessed through:

- Listening assessments of aural discrimination, testing their ability to identify compositional techniques in the range of contexts identified at the appropriate level;
- Inventing portfolios, where candidates will identify in the programme note the compositional techniques used, and the manner of deployment. Candidates who choose only to deploy the compositional techniques from levels below that being assessed will be expected to demonstrate greater depth in the use of the concepts; and
- Performing recitals, where candidates will be expected to demonstrate an awareness of style and the composers' intentions as appropriate.

Appendix 2 (cont)

TABLE OF CONCEPTS (includes concepts identified at Access 2)
Access 3

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Ascending Descending	Chord Chord change Consonance Dissonance	Repetition Faster/slower Longer/shorter Pause	Single line Unison/octave Harmony	Sound, silence Louder, softer	Baroque
Stepwise Leaping Broken chord	Notes together	Accented Beat/pulse	Solo Ensemble	Sustained, staccato, legato, striking, blowing, bowing, strumming, plucking, slapping	Jazz Rock/pop
Repetition Sequence		In simple time: 2/3/4 beats in a bar On/off the beat	Ostinato Riff	Orchestra: woodwind, brass, strings, percussion	Scottish
Phrase Question Answer		Pattern Drum fill Scotch snap	Round Accompanied, Unaccompanied	Bands: brass, pipe, rock, steel, dance (Scottish), wind/military Groups: folk, pop, jazz	March, Strathspey, Reel, Waltz Latin American
			Repetition/contrast Section	Instruments: guitars (electric, acoustic), keyboards (piano, organ, synthesiser), accordion, fiddle, drums, pipes, voice Vocal, choral, lead vocals, backing vocals	

Appendix 2 (cont)

Intermediate 1

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Theme Variation	Chord progressions using I, IV, V in major	Down/up beat Anacrusis	Chords, cluster Arpeggio	Crescendo, Diminuendo Individual instruments: orchestra, keyboard, folk, Scottish, string, rock/pop Recorders, pan pipes	Blues, ragtime, swing
Imitation	Tonality: major/minor	Compound time	Walking bass Descant	Voices: soprano, alto, tenor, bass	Romantic
Ornament	Modulation	Speed change: accelerando, rallentando, rubato, syncopation	Contrary motion	Effects, distortion, reverb, delay	Opera/musical Fanfare Concerto, symphony
Scales: pentatonic, major, minor, chromatic	Vamp Drone		Canon Binary, ternary AB, ABA, AABA, Minuet and trio Rondo Theme and variations	Electronic drums Ghanaian drum ensemble	Gaelic Psalms, Scots ballad, Bothy ballad, Waulking song, Mouth music, Slow air
Tone Semitone			Programme	Gamelan Latin percussion ensembles	Ghanaian Indonesian gamelan Improvisation
Scat singing					Jig Samba, salsa

Appendix 2 (cont)

Intermediate 2

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Modulating Relative major minor	Chords: I, IV, V, VI in major and minor keys	Groupings in simple and compound time		Voices: mezzo soprano, countertenor, baritone	Dixieland, Boogie-woogie
Tonal Atonal	Modal	Cross rhythms	Pedal Inverted pedal Ground bass Alberti bass	Muted Glissando Flutter tonguing Arco Pizzicato Col legno	Impressionist Minimalist Aleatoric
Trill Grace note	Modulation to relative major, minor Cadence: perfect, imperfect		Homophony Polyphony	Tremolando/tremolo Vibrato A capella Register	Classical Scherzo
Syllabic/ melismatic word setting	Tierce de Picardie		Obbligato Countermelody	12-string guitar, slide guitar, fretless bass guitar	Cantata/oratorio/passion
Word painting	Discord		Strophic Through-composed	Sitar, tabla	Chorale/hymn tune Pibroch Recitative, aria, chorus
Scales: blues, whole-tone Interval	Suspension Passing note Interval		Coda Cadenza		Soul, country Indian

Appendix 2 (cont)

Higher

COMPOSITIONAL TECHNIQUES				CONTEXTS			
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS		
Mode	Cadence: plagal, interrupted	Time changes: pulse and beat, irregular metres	Episode Exposition Subject Counter-subject Transition Bridge Basso continuo	Organised sound	Renaissance Nationalist Serial Neo-classical, late romantic Jazz-Funk Mustique concrète Dances: pavan & galliard Plainchant		
Harmonic and melodic minor						Dominant 7 th Diminished 7 th Augmented chord Added 6 th	Three against two Hemiola
Acciaccatura Appoggiatura Turn Mordent	Polytonality	Augmentation Diminuation	Antiphonal Inversion Retrograde	Heterophony	Mass, motet, madrigal French, Italian overture Suite Concerto grosso Anthem, air, chant Chorale prelude Ballett Chaconne/passacaglia Fugue		
Tonal sequence							Tonal answer Real answer Idée fixe/leitmotiv
Microtone Tritone							Stretto
Tone row			Ritornello		Lied, song cycle Symphonic/tone poem Da capo aria		

SOUND ENGINEERING AND PRODUCTION – CONCEPTS AND TECHNIQUES

	<i>EQUIPMENT AND CABLES</i>	<i>CONTROLS, EFFECTS, PROCESSES</i>	<i>TECHNIQUES</i>	<i>TECHNICAL SPECIFICATIONS</i>	<i>OTHER MUSICAL FEATURES</i>
INT 1	Amplifier, Circuit Breaker, Connectors, Headphones, Loudspeaker, Mains Multiblock, Microphone, Microphone Stand, Mixing desk, Plugs, Session Log, Sockets, Stereo recorder.	* Boost , Channel, * Cut , * Distortion , * Equalisation (High/Low) , Fader, Gain, Input, Meters, Mute, Output, Pan control, * Panning , Routing, Sensitivity, Trim.	* Balance , * Close multi-microphones , * Fade in , * Fade out , * Mix , Monitoring, Multi-track recording, Playback, Record, Take.	Cardiod, * Hiss , * Level , * Mono , Pick-up pattern, Signal, * Sound Quality , * Stereo , Stereo master, Track.	* Backing vocals , * Bass guitar , * Drums , * Guitar , * Keyboard , * Lead Vocal , * Melody .
INT 2	Boom stand, Reverberation unit, Windshield.	Auxiliary send, Auxiliary return, Buss, * Feedback , Effects send, Effects return, Foldback, Noise reduction, * Overload , * Reverberation , Talkback.	Direct Injection, Overdubbing, * Microphone positioning , * Popping and blasting , * Production , * Sibilance , * Sound separation , * Sound spillage .	* Acoustics , * Direct sound , * Dry sound , * Indirect sound , Impedence, Reflection, * Reverberation time , Session tape, * Wet sound .	Count-in, * Arrangement , * Chorus , * Coda , * Electronic , * Individual instruments - pop, folk , * Introduction , * Middle-eight , * Structure , * Verse , * Solo .
HIGHER	Acoustic screen, Control room, Multi-effects unit, Processors.	* Chorus effect , * Compression , * Delay , * Echo , * Enhancer/exciter , * Gate , * Harmonics , Insert point, * Phasing , * Pitch bend , * Pitch shifter , Post-fade, Pre-fade, * Sample .	Basic tracks, Bouncing, Click track, Guide vocal, * Phase cancellation , * Proximity effect , Punching-in ('Dropping-in'), Punching-out ('Dropping-out'), Slate, * Stereo image , Studio layout, Tuning tone.	Channel separation, Crosstalk, * Dynamic range , * Frequency range , Generation loss, * Hum , Masking, MIDI, * Noise , Reference tone, Soundwave, * Transient , * Wow and flutter .	* Key change , * Rhythm tracks , * Solo break , * Texture .

Terms and concepts with an asterisk * and in **bold type** can be assessed aurally.

NOTE ON THE RANGE OF THE OUTCOMES

OUTCOME 1	Management of recording sessions: setting up; connecting equipment; organising performers; storing and labelling recordings. Recording techniques: microphone selection and positioning; gain; level; slating takes; equalisation; effects send and returns; uses of effects and processors; selection of effects; overdubbing; bouncing down; punching -in and -out; headphone and loudspeaker monitoring.
OUTCOME 2	Mixing techniques: gain, level, panning, equalisation, effects send and returns; uses of effects and processors; control of faders and mutes; defining start and end points.

Music (Higher)

CONTEXTS FOR UNITS

Appendix deleted.