

MUSIC
Access 2

Third edition – published November 1999

**NOTE OF CHANGES TO ACCESS 2 ARRANGEMENTS
SECOND EDITION - PUBLISHED WINTER 1999**

CLUSTER TITLE: Music (Access 2)

CLUSTER NUMBER: C065 08

National Cluster Specification

No changes to Cluster Details

National Unit Specification:

D583 08 Music: Listening and Performing

D585 08 Music: Performing and Creating

*Please note that the units **Listening and Performing** and **Performing and Creating** now have their own unit numbers which remain the same whatever instruments are used. Individual context numbers are therefore no longer required, consequently Appendix 4 has now been deleted from this document.*

National Cluster

MUSIC (ACCESS 2)

CLUSTER NUMBER C065 08

STRUCTURE

The cluster comprises three units:

D583 08	Music: Listening and Performing (Acc 2)	1 credit (40 hours)
D584 08	Music: Creating and Listening (Acc 2)	1 credit (40 hours)
D585 08	Music: Performing and Creating (Acc 2)	1 credit (40 hours)

*Please note that the units **Listening and Performing** and **Performing and Creating** now have their own unit numbers which remain the same whatever instruments are used. Individual context numbers are therefore no longer required, consequently Appendix 4 has now been deleted from this document.*

In common with all courses, this programme of study includes a further 40 hours over and above the 120 hours of the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation and integration of learning. This time is an important aspect of the programme of study and advice on its use is included in the cluster details.

It is recommended that learning and teaching across all three elements (ie, Listening, Performing, Creating) in the units should be integrated and undertaken concurrently.

Each unit is free-standing and allows candidates to experience two of the three elements in an integrated manner, helping candidates to make relationships and develop conceptual understanding. The selection of units, in terms of both choice and number, will be governed by candidate interest and ability.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Administrative Information

Publication date:	November 1999
Source:	Scottish Qualifications Authority
Version:	03

© Scottish Qualifications Authority 1999

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this 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 Cluster: general information (cont)

CLUSTER Music (Access 2)

CORE SKILLS

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

National Cluster: details

CLUSTER Music (Access 2)

RATIONALE

Music (Access 2) provides candidates with opportunities to experience and develop interests which contribute to personal development, enhance the quality of life and provide the skills and knowledge required for the enjoyment of music.

The three units aim to:

- highlight the communicative potential of interactive music-making
- enrich the lives of candidates, and to contribute to their personal, intellectual, social and cultural growth
- arouse in candidates an informed interest in music
- develop aesthetic awareness and understanding
- nurture appropriate 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
- give candidates the experience of music from a variety of cultures

The integrative design of these units will foster candidates' understanding of music by helping them experience the links between the three elements of Listening, Creating and Performing in a whole musician approach. Learning and teaching approaches, taking account of this, will offer candidates an enriched experience by allowing them to develop techniques and responses associated with all three elements in an integrated manner.

CONTENT

Candidates working at Access 2 will require considerable emphasis on creative musical interaction between the teacher/lecturer and candidates.

It can be seen that the format of *Performing, Inventing and Listening* (as presented in subsequent levels) is now indicated by the three elements of Listening, Creating and Performing. This is to acknowledge listening as a very important motivating factor during such interactive work. Furthermore, the notion that performing is considered a skill-centred achievement, exclusive to those candidates who already possess a degree of musical understanding and aptitude (in the conventional sense), is avoided. The purpose of the three units is to recognise the diverse interests and abilities of the candidates for whom they are intended.

Listening, Creating and Performing are each offered as either the main or subsidiary element, ie:

LISTENING and Performing

CREATING and Listening

PERFORMING and Creating

National Cluster: details (cont)

CLUSTER Music (Access 2)

The main element in each unit provides opportunities for a deeper investigation of the Table of Concepts listed in Appendix 1. Attention is also drawn to the Explanation of Concepts in Appendix 2 and Glossary of Concepts in Appendix 3. In all three units it is the performance requirements of the outcome relating to each element which identify the difference in expected achievement. The outcome relating to each element therefore has the same wording for each unit. In addition, the repertoire experienced in Listening, Creating and Performing, when a main element, will be different from that experienced when the element is subsidiary. Flexibility within the overall structure allows each candidate to experience a stimulating programme matched to individual interests and needs.

Listening

Emphasis will be placed on the exploration/experience of sound, and candidates will have opportunities through the programme to respond to and identify relevant concepts as they occur in music of different styles. These concepts (Appendix 1) are related to melody, harmony, rhythm, structure, timbre and style/form, and they provide a framework for the discussion and evaluation of music created, performed or heard. Candidates may be assisted in compiling a unit log with details of all music played and heard in the main element.

Creating

Emphasis will be placed on the improvisation and communication of simple musical ideas. Candidates will have opportunities to create music within a flexible framework appropriate to their interests and abilities, eg, musically interacting with the teacher/lecturer. This should include evidence of originality, initiative and awareness of the practical application of concepts (Appendix 1). Many of these concepts will have been acquired through the performing or listening aspects of the unit. Candidates may be encouraged to talk about the way in which their improvisations have been created and assisted in maintaining a unit log which should outline the creative processes and the techniques used.

Performing

Candidates will have opportunities to select and perform music (solo, accompanied and/or in a group) from a wide range of styles. Performing at this level implies not only adherence to the delivery of a pre-composed piece of music, but equally the candidate's ability to improvise, vocally or instrumentally, within a more structured framework. Candidates will develop musical awareness and an understanding of basic performing techniques to be applied where appropriate in their own or others' creative work. The ability to demonstrate sensitivity, and to deliver musical ideas expressively, will also be requirements.

For Listening, Creating and Performing, the log should be viewed as a means by which an accurate record may be kept of candidates' reflections on music played, heard or created and their conceptual understanding thereof. It will be an effective source of evidence for internal assessment purposes, therefore it is important that the content of the log is decided by the candidate and is in this sense the candidate's own work.

A unit log need not be in any particular format, nor should it be a cumbersome document concerned with the development or assessment of writing skills. Its design and the amount of detailed information contained within it will be determined by the centre. A sample unit log will be provided as part of future advice and support.

National Cluster: details (cont)

CLUSTER Music (Access 2)

ASSESSMENT

Access differs from other levels in that there is no external assessment. However a cluster provides opportunities for sustained and progressive learning and for more broadly-based integration of knowledge and skills than is possible in discrete units.

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted. A variety of approaches to assessment may be appropriate. Details of internal assessment are provided in the unit specification. Candidates will prepare for the outcomes of each unit, which will evolve through learning and teaching activities across the units.

APPROACHES TO LEARNING AND TEACHING

The study of music is pursued through practical activities which expose candidates to a variety of cultures and encourage them towards:

- the acquisition of conceptual understanding through listening
- the acquisition and application of conceptual understanding and exploration of feelings through creating
- active participation in solo, accompanied and/or group performing.

Emphasis is placed on experiencing music and developing skills in creating, interpreting and communicating music over a wide spectrum of musical culture. A similar emphasis will be given to the aspect of communicating through music. General aspects of personal musicianship and the interpersonal skills which are needed to share musical experience with others will be embedded in learning experiences.

Throughout the programme, attainment in practical, creative musicianship and knowledge will entail the use of a range of 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; co-operating with and leading others. The development of these skills is applicable to candidates of all interests, abilities and ambitions, and will be of considerable value to candidates in their personal lives.

Although not essential, the use of a video camera is recommended as a valuable teaching and learning tool both for candidates and teachers/lecturers, allowing each to evaluate ongoing work and thereby assisting in the planning of next steps.

For some candidates, for example those with special needs, it may be necessary to adjust the pace of delivery and the particular tasks being undertaken to the candidate's understanding and abilities. A flexible approach will allow candidates to advance from their own starting points at a pace relevant to their ongoing development.

Concepts will be explored by means of musical demonstration and interaction (initiated by the teacher/lecturer) and also by exposure to their deployment in pre-composed pieces of music. For purposes of clarity, concepts should ideally be explored in pairs, ie, each concept with its opposite - ascending and descending, for example.

National Cluster: details (cont)

CLUSTER Music (Access 2)

When Listening is the main element, candidates are required to identify concepts.

[In the subsidiary element, understanding is measured by their ability to respond to concepts.]

For example the concepts of ascending and descending may be considered as follows:

- main element** - 'identifying concepts' means the candidate can clearly distinguish between an ascending phrase and a descending phrase
[subsidiary element - 'responding to a concept' means the candidate can indicate a general awareness that music may follow different directions of pitch]

NB the practical application would involve the teacher/lecturer demonstrating (vocally and/or instrumentally) simple musical phrases based on an ascending or descending line. Through guided listening the candidate can begin to experience the sound of the phrase and gradually recognise the difference between each one

Further advice regarding the application of concepts is included in the CD-ROM *Effective Music Teaching*.

The time proposed allows 40 hours of additional flexible time which should be used for appropriate activities such as:

- consolidation of learning
- integration of learning
- additional support
- visits to concerts, shows, etc
- visits by practising musicians
- target setting/personal organisation
- personal performance improvement

SPECIAL NEEDS

This 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 Cluster: details (cont)

CLUSTER Music (Access 2)

SUBJECT GUIDES

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

- support materials for each cluster
- 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	Listening and Performing (Access 2)
NUMBER	D583 08
CLUSTER	Music (Access 2)

*Please note that the unit **Listening and Performing** now has its own unit number which remains the same whatever instruments are used. Individual context numbers are therefore no longer required, consequently Appendix 4 has now been deleted from this document.*

SUMMARY

Through listening and performing activities, candidates will acquire and develop skills of aural discrimination and conceptual awareness. Candidates will use instruments and/or voice to perform music. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Access 3.

OUTCOMES

- 1 Demonstrate an awareness of a variety of musical concepts through listening.
- 2 Perform music in a solo, accompanied and/or group manner.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

CORE SKILLS

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

Administrative Information

Superclass:	LH
Publication date:	November 1999
Source:	Scottish Qualifications Authority
Version:	03

© Scottish Qualifications Authority 1999

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50 (minimum order £5).

National Unit Specification: statement of standards

UNIT Listening and Performing (Access 2)

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 an awareness of a variety of musical concepts through listening.

Performance criterion

(a) Stylistic and conceptual characteristics are identified and described.

Evidence requirements

Evidence of experiences and some knowledge of a range of music which is representative of a variety of styles and cultures. For assessment purposes, an awareness of 50% of the concepts is required. A contribution to discussion may be used to demonstrate identification of conceptual characteristics.

A unit log reflecting on music the candidate has heard and conceptual characteristics he/she has identified.

OUTCOME 2

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

Performance criteria

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

Evidence requirements

Performance evidence of a solo, accompanied and/or group performance which may be recorded using audio or video tape. The performance should include the delivery of a pre-composed piece of music or improvisation within a structured framework.

The music performed must be of a standard approaching Grade 1 or the Associated Board or similar.

National Unit Specification: support notes

UNIT Listening and Performing (Access 2)

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

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The following statements indicate the general principles which apply to *Listening and Performing (Acc 2)*. More detailed information regarding the content of each is provided in the cluster details, particularly in the section Approaches to Learning and Teaching.

Listening

Emphasis will be placed on the exploration/experience of sound, and candidates will have opportunities through the programme to respond to and identify relevant concepts as they occur in music of different styles. These concepts (Appendix 1) are related to melody, harmony, rhythm, structure, timbre and style/form, and they provide a framework for the discussion and evaluation of music created, performed or heard. Candidates should prepare a unit log with details of all music played and heard. Candidates may be assisted with the compiling of the log.

The design of this unit acknowledges the particular characteristics of listening. Candidates should work in a range of styles.

Performing

Candidates will have opportunities to select and perform music (solo, accompanied and/or in a group) from a range of styles. Performing at this level could imply adherence to the delivery of a pre-composed piece of music, or the candidate's ability to improvise, vocally or instrumentally, within a structured framework. Candidates will develop musical awareness and an understanding of basic performing techniques to be applied where appropriate in their own or others' creative work. The ability to deliver musical ideas expressively will also be a requirement. Candidates may be encouraged towards an awareness of concepts contained within the music being performed whether that be pre-composed or improvised.

GUIDANCE ON LEARNING AND TEACHING FOR THIS UNIT

The integrated approach to the learning and teaching of listening and performing, as indicated above, should be adopted for this unit. Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes.

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

Each concept need not be studied within the context of the whole range of concepts as outlined in Appendix 1. It could be that a deeper investigation might be made of one particular concept should that be appropriate to the piece of music being experienced.

National Unit Specification: support notes (cont)

UNIT Listening and Performing (Access 2)

For purposes of clarity, however, concepts should ideally be explored in pairs, ie, each concept with its opposite - ascending and descending, for example.

When Listening is the main element, (as in this unit) candidates are required to identify concepts in the music experienced.

[In the subsidiary element, understanding is measured by their ability to respond to concepts.]

For example, the concepts of ascending and descending may be considered in any of the elements of - listening, creating and performing - as follows:

- main element** - 'identifying a concept' means the candidate can clearly distinguish between an ascending phrase and a descending phrase
- [subsidiary element - listening as a subsidiary element - 'responding to a concept' means the candidate can indicate a general awareness that music may follow different directions of pitch]

The practical application would involve the teacher/lecturer demonstrating (vocally and/or instrumentally) simple musical phrases based on an ascending or descending line. Through guided listening the candidate can begin to experience the sound of the phrase and gradually recognise the difference between each one.

Further advice regarding the application of concepts is included in the CD-ROM *Effective Music Teaching*.

Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes. There should be a high degree of teacher/lecturer assistance in helping candidates to discuss and compile a unit log. Its purpose is to encourage a focused approach to the work of the unit through assisting and developing skills and understanding.

For candidates with particular learning needs, support can be given in a variety of ways, for example: Braille materials (standard and musical); enlarged print material; individual headsets; readers and scribes; specially adapted musical instruments and use of facilitative technology.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted.

Listening

All candidates are required to develop and demonstrate the listening skills already identified as appropriate for the level. For assessment purposes, an awareness of 50% of the concepts listed in Appendix 1 is required.

National Unit Specification: support notes (cont)

UNIT Listening and Performing (Access 2)

Evidence for assessment

- contributions to discussion during the programme demonstrating successful identification of 50% of the concepts
- a unit log reflecting music played and listened to with associated identification of concepts
- evidence recorded on audio or video tape of a solo, accompanied and/or group performance demonstrative of either a finished composition or an improvisation with evidence of some structure. The performance may be for fellow candidates at an appropriate point over the duration of the unit and may involve the teacher/lecturer as an accompanist. It should be recorded for assessment purposes. A video recording would be helpful in illustrating any particular challenges which a candidate might experience during that performance. The performance should demonstrate:
 - some technical skill appropriate to the chosen instrument or voice
 - an ability to express music through performing and improvising where appropriate is recognised

The standard of attainment required will be that approaching Grade 1 of the Associated Board (AB) or similar.

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	Creating and Listening (Access 2)
NUMBER	D584 08
CLUSTER	Music (Access 2)

SUMMARY

Through creating and listening activities, candidates will acquire and develop skills of aural discrimination and conceptual awareness, and they will apply these skills and this knowledge appropriately in creative tasks. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Access 3.

OUTCOMES

- 1 Demonstrate an ability to create original music.
- 2 Demonstrate an ability to respond to stylistic and conceptual characteristics.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

CORE SKILLS

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

Administrative Information

Superclass:	LF
Publication date:	September 1999
Source:	Scottish Qualifications Authority
Version:	02

© Scottish Qualifications Authority 1999

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50 (minimum order £5).

National Unit Specification: statement of standards

UNIT Creating and Listening (Access 2)

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 an ability to create original music.

Performance criteria

- (a) A structured product is created with evidence of planning.
- (b) Selected concepts are intentionally deployed.
- (c) Creativity is demonstrated through the use of compositional concepts in practical music making which is indicative of creative ideas and styles new to the candidate.

Evidence requirements

An audio/video folio of at least two minutes which exemplifies creative ideas and intentionality of response.

A unit log identifying concepts selected through practical music making.

OUTCOME 2

Demonstrate an awareness of a variety of musical concepts through listening.

Performance criterion

PC (a) Ability to respond to stylistic and conceptual characteristics is demonstrated.

Evidence requirements

Performance evidence recorded by audio or video tape of responses to concepts which have been experienced in a variety of styles and cultures.

For assessment purposes, an awareness of 50% of the concepts is required.

A unit log reflecting on music heard and concepts experienced.

National Unit Specification: support notes

UNIT Creating and Listening (Access 2)

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

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The following statements indicate the general principles which apply to *Creating and Listening (Acc 2)*. More detailed information regarding the content of each is included in the cluster details, particularly in the section Approaches to Learning and Teaching.

Creating

Emphasis will be placed on improvisation and the communication of simple musical ideas. Candidates will have opportunities to create music within a flexible framework appropriate to their interests and abilities, for example, musically interacting with the teacher/lecturer. This should include evidence of originality, initiative and awareness of the practical application of concepts (Appendix 1). Many of these concepts will have been acquired through the listening aspects of the unit and through the subsequent performance of work created. Candidates may be encouraged, where appropriate, to talk about the way in which their improvisations have been created. Candidates should produce a unit log which outlines the main creative process and techniques used. Candidates may be assisted with the compiling of the unit log.

Listening

Emphasis will be placed on the exploration/experience of sound, and candidates will have opportunities through the programme to respond to and identify relevant concepts as they occur in music of different styles. These concepts (Appendix 1) are related to melody, harmony, rhythm, structure, timbre and style/form, and they may provide a framework for the discussion and evaluation of music created, performed or heard.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to learning and teaching of creating and listening, as indicated above, should be adopted for this unit. Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes.

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

Emphasis will be placed on the exploration of sound. Concepts will be explored by means of musical demonstration and interaction (initiated by the teacher/lecturer) and also be exposure to their deployment in pre-composed pieces of music. Each concept need not be studied within the context of the whole range of concepts as outlined in Appendix 1. It could be that a deeper investigation might be made of one particular concept should that be appropriate to the piece of music being experienced.

National Unit Specification: support notes (cont)

UNIT Creating and Listening (Access 2)

For purposes of clarity, however, concepts should ideally be explored in pairs, ie, each concept with its opposite – ascending and descending, for example.

When Creating is a main element, (as in this unit) candidates are required to identify concepts included in their compositions or improvisations or experienced through creative interaction with the teacher/lecturer.

[In the subsidiary element, understanding is measured by their ability to respond to concepts experienced through creative interaction with the teacher/lecturer.]

For example, the concepts of ascending and descending may be considered in any of the musical elements – listening, creating and performing – as follows:

- | | |
|---------------------|---|
| main element | - ‘identifying a concept’ means the candidate can clearly distinguish between an ascending phrase and a descending phrase |
| [subsidiary element | - ‘responding to a concept’ means the candidate can indicate a general awareness that music may follow different directions of pitch] |

The practical application would involve the teacher/lecturer demonstrating vocally and/or instrumentally, simple musical phrases based on an ascending or descending line. Through guided listening the candidate can begin to experience the sound of the phrase and gradually recognise the difference between each one.

Further advice regarding the application of concepts is included in the CD-ROM *Effective Music Teaching*.

Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes. There should be a high degree of teacher/lecturer assistance in helping candidates to discuss and compile a unit log. Its purpose is to encourage a focused approach to the work of the unit through assisting and developing skills and understanding.

For candidates with particular learning needs, support can be given in a variety of ways, for example: Braille materials (standard and musical); enlarged print material; individual headsets; readers and scribes; specially adapted musical instruments and use of facilitative technology.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted. The concepts are listed in Appendix 1.

Evidence for assessment

- audio/video folio of at least two minutes which exemplifies creative ideas and intentionality of response
- the original music demonstrates creative use of concepts and the unit log shows some musical understanding of the creative process
- evidence gathered during the programme demonstrating successful responsiveness to a variety of concepts
- for assessment purposes, an awareness of 50% of the concepts is required

National Unit Specification: support notes (cont)

UNIT Creating and Listening (Access 2)

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	Performing and Creating (Access 2)
NUMBER	D585 08
CLUSTER	Music (Access 2)

*Please note that the unit **Performing and Creating** now has its own unit number which remains the same whatever instruments are used. Individual context numbers are therefore no longer required, consequently Appendix 4 has now been deleted from this document.*

SUMMARY

Through performing and creating activities, candidates will acquire and develop skills of aural discrimination and conceptual awareness, and they will apply these skills and this knowledge appropriately in creative tasks. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Access 3.

OUTCOMES

- 1 Perform music in a solo, accompanied and/or group manner.
- 2 Demonstrate an ability to create original music.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

CORE SKILLS

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

Administrative Information

Superclass:	LF
Publication date:	November 1999
Source:	Scottish Qualifications Authority
Version:	03

© Scottish Qualifications Authority 1999

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50 (minimum order £5).

National Unit Specification: statement of standards

UNIT Performing and Creating (Access 2)

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 a solo, accompanied and/or group manner.

Performance criteria

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

Evidence requirements

Performance evidence of a solo, accompanied and/or group performance may be recorded on audio or video tape. The performance should include delivery of a pre-composed piece of music or improvisation within a structured framework.

The music performed must be of a standard approaching Grade 1 of the Associated Board or similar.

OUTCOME 2

Demonstrate an ability to create original music.

Performance criteria

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

Evidence requirements

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

A unit log identifying concepts selected through practical music making.

National Unit Specification: support notes

UNIT Performing and Creating (Access 2)

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

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The following statements indicate the general principles which apply to *Performing and Creating (Acc 2)*. More detailed information regarding the content of each is included in the cluster details, particularly in the section Approaches to Learning and Teaching.

Performing

Candidates will have opportunities to select and perform music (solo, accompanied and/or in a group) from a wide range of styles. Performing at this level can imply a strict adherence to the delivery of a pre-composed piece of music, or equally the candidate's ability to improvise, vocally or instrumentally, within a structured framework. Candidates will develop musical awareness and an understanding of basic performing techniques to be applied where appropriate in their own or others' creative work. The ability to demonstrate sensitivity, and to deliver musical ideas expressively, will also be requirements.

Creating

Emphasis will be placed on improvisation and the communication of simple musical ideas. Candidates will have opportunities to create music within a flexible framework appropriate to their interests and abilities, for example, musically interacting with the teacher/lecturer. This should include evidence of originality, initiative and awareness of the practical application of concepts (Appendix 1). Many of these concepts will have been acquired through the performing aspects of the unit. Candidates may be encouraged, where appropriate, to talk about the way in which their improvisations have been created and assisted in compiling a unit log which should outline the main creative process and techniques.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to the learning and teaching of performing and creating, as detailed above, should be adopted for this unit. Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes.

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

National Unit Specification: support notes (cont)

UNIT Performing and Creating (Access 2)

Concepts will be explored by means of musical demonstration and interaction (initiated by the teacher/lecturer) and also by exposure to their deployment in pre-composed pieces of music. Each concept need not be studied within the context of the whole range of concepts as outlined in Appendix 1. It could be that a deeper investigation might be made of one particular concept should that be appropriate to the piece of music being experienced.

For purposes of clarity, however, concepts should ideally be explored in pairs, ie, each concept with its opposite – ascending and descending, for example.

When Performing is the main element (as in this unit), candidates will be encouraged to identify concepts contained within the music being performed whether that be pre-composed or improvised. These may be recorded in the unit log.

[In the subsidiary element, understanding is measured by their ability to respond to concepts experienced through creative interaction with the teacher/lecturer in a practical music-making situation.]

For example, the concepts of ascending and descending may be considered in any of the musical elements – listening, creating, performing – as follows:

- main element** - ‘identifying a concept’ means the candidate can clearly distinguish between an ascending phrase and a descending phrase
- [subsidiary element - ‘responding to a concept’ means the candidate can indicate a general awareness that music may follow different directions of pitch]

The practical application would involve the teacher/lecturer demonstrating vocally and/or instrumentally, simple musical phrases based on an ascending or descending line. Through guided listening the candidate can begin to experience the sound of the phrase and gradually recognise the difference between each one.

Further advice regarding the application of concepts is included in the CD-ROM *Effective Music Teaching*.

Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes. There should be a high degree of teacher/lecturer assistance in helping candidates to discuss and compile a unit log. Its purpose is to encourage a focused approach to the work of the unit through assisting and developing skills and understanding.

For candidates with particular learning needs, support can be given in a variety of ways, for example: Braille materials (standard and musical); enlarged print material; individual headsets; readers and scribes; specially adapted musical instruments and the use of facilitative technology.

National Unit Specification: support notes (cont)

UNIT Performing and Creating (Access 2)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted. The concepts are listed in Appendix 1.

All candidates will require to develop and demonstrate the skill already identified as appropriate for the level.

Evidence for assessment:

Performing

- evidence, (recorded on audio/video tape), of a solo, accompanied and/or group performance demonstrative of either a finished composition or an improvisation with evidence of some structure. The performance may be for fellow candidates at an appropriate point during the unit period and may involve the teacher/lecturer as an accompanist. It should be recorded for assessment purposes. A video recording would be helpful in illustrating any particular challenges which a candidate might experience during that performance

Creating

- an audio/video folio of at least two minutes which demonstrates an increasing awareness of recently acquired creative ideas and styles
- a unit log identifying concepts selected through practical music making

The standard of attainment required will be below that approaching Grade 1 of the Associate Board (AB) or similar.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

Music (Access 2)

TABLE OF CONCEPTS

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

Music (Access 2)

EXPLANATION OF CONCEPTS

The concepts list has been structured to provide a framework for candidates' experiences in Listening, Creating and Performing. The list identifies the minimum requirements for teaching and assessment and articulates with concepts at Music (Acc 3).

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 use in creating original music
- a focus for understanding performing repertoire and developing relevant practical skills

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

2 Candidates' understanding of concepts will be acquired through:

- exploring sound
- group and solo performing activities
- 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 divided into strands ie melodic, harmonic, rhythmic, structural, timbre and style/form.

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

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

4 Assessment

Candidates' will experience all concepts in a variety of contexts. For assessment purposes, an awareness of 50% of these is required.

Candidates' awareness of concepts will be assessed through:

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

Appendix 2 (cont)

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

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

Music (Access 2)

GLOSSARY OF CONCEPTS

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

MELODIC

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

HARMONIC

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

RHYTHMIC

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

STRUCTURAL

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

TIMBRE

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

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

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

Instrumental families: categories of instruments, eg:

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

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

STYLES/FORMS

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

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

Music (Access 2)

CONTEXTS FOR UNITS

Appendix deleted.

**Appendix 5
Unit Log**

Music (Access 2)

EXEMPLAR UNIT LOG FOR EACH OF THE THREE UNITS

Title of Unit: _____

Candidate: _____

DATE	Musical context/ Starting points	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS	Personal Growth