

**MUSIC**  
**Access 3**

**Second edition – published November 1999**

**NOTE OF CHANGES TO ARRANGEMENTS  
SECOND EDITION TO BE PUBLISHED NOVEMBER 1999**

**CLUSTER TITLE:** Music (Access 3)

**CLUSTER NUMBER:** C065 09

**National Cluster Specification**

Cluster details: 'coherent group of units' replaced by 'cluster'  
core skills statements expanded

Unit details:

***D349 09 Performing, Inventing and Listening***

*Please note that **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, consequently Appendix 4 has now been deleted from the Higher and Access 2 Arrangements documents.*

***D586 09 Music Technology***

Outcome 3 details inserted (p. 7)  
'extraneous' deleted from note on range

***D353 09 Performing – Extension***

*Please note that **Performing – Extension** 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 the Higher and Access 2 Arrangements documents.*

evidence for internal assessment duration amended to **3-10** minutes (p. 36)

All units core skills statements expanded

## National Cluster

### MUSIC (ACCESS 3)

**CLUSTER NUMBER**                      C065 09

#### STRUCTURE

Candidates undertaking a cluster should select units totalling 120 hours of study from the table below.

<b>D349 09</b>	<b><i>Performing, Inventing and Listening (Acc 3)</i></b>	<b><i>2 credits (80 hours)</i></b>
<b>D350 09</b>	<b><i>Inventing - Extension (Acc 3)</i></b>	<b><i>1 credit (40 hours)</i></b>
<b>D351 09</b>	<b><i>Listening - Extension (Acc 3)</i></b>	<b><i>1 credit (40 hours)</i></b>
<b>D586 09</b>	<b><i>Music Technology (Acc 3)</i></b>	<b><i>1 credit (40 hours)</i></b>
<b>D353 09</b>	<b><i>Performing - Extension (Acc 3)</i></b>	<b><i>1 credit (40 hours)</i></b>

*Please note that **Performing, Inventing and Listening** and **Performing – Extension** 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 the Higher and Access 2 Arrangements documents.*

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

The selection of units, in terms of both choice and number, will be governed by candidate interest and ability. The unit in Performing, Inventing and Listening will allow candidates to experience these elements in an integrated manner, helping candidates to make relationships and develop conceptual understanding across all three. Integration is also possible through combining other units.

The combination of Performing and Music Technology would allow candidates to take responsibility for recording the performances of each other, a valuable evaluative tool and one which would encourage the development of critical awareness appropriate to these units of study. A similar process could be followed in terms of Inventing and Music Technology.

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#### Administrative Information

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## National Cluster: details

### CLUSTER Music (Access 3)

The combination of Performing and Listening would help candidates to develop a greater understanding of the music they play as well as encouraging critical awareness through considering the technical and interpretative abilities of other players. This could be achieved through listening to fellow candidates and/or recorded performances.

A similar approach could be adopted through the combination of Inventing and Listening and would encourage candidates to consider the creative work of others in some detail, thereby helping them towards more thoughtful and structured compositions.

Where appropriate, candidates could also be involved in performing the work of fellow candidates.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CORE SKILLS

This cluster gives automatic certification of the following:

<b>Complete core skills for the cluster</b>	None	
<b>Additional core skills components for the cluster</b>	Critical Thinking	Acc 3
	Planning and Organising	Acc 3

For information about the automatic certification of core skills for any individual unit in this cluster, 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 Cluster: details

### CLUSTER Music (Access 3)

#### RATIONALE

Access 3 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

The programme provides opportunities to develop musical versatility and/or a degree of specialism, and the means by which 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 programme, 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 styles and encourage them towards:

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

Learning and teaching approaches will foster candidates' understanding of music by experiencing the links between the elements of performing, inventing and listening.

Skills, techniques, knowledge, understanding and evaluating form the basis of Access 3. The elements of the programme evolve naturally from Standard Grade and continue to give support to the integrated whole musician approach. Candidates will have opportunities to study all three elements – Performing, Inventing and Listening – either through an 80-hour integrated unit or through 40-hour individual units.

To allow candidates to expand and apply their skills in a new area, the unit Music Technology is offered.

Throughout the programme, the study of music will provide increasingly sophisticated development of musical skills through a wide range of challenging experiences appropriate to individual abilities. This will entail the use of a variety of study techniques which promote skills in independent and co-operative learning, and the ability to communicate clearly and confidently.

These techniques will be progressively developed through the programme at Access 3 to provide candidates with a sound base from which to pursue further studies.

In addition, the programme offers scope for the use of music technology, which may be utilised to support the work of the other units.

## National Cluster: details (cont)

### CLUSTER Music (Access 3)

Access 3 Music 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 and individual abilities. General aspects of personal musicianship and the interpersonal skills which are needed to enable shared musical experience with others will be a major feature of learning experiences. Throughout the programme, 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; co-operating 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 working lives.

## **National Cluster: details (cont)**

### **CLUSTER**            Music (Access 3)

#### **CONTENT**

Encouragement 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. The unit in music technology will allow candidates to broaden and develop both creative and technological skills.

Undertaking the 80-hour unit as a coherent whole offers a number of benefits:

- together, the component units offer opportunities for delivery as a coherent, integrated, holistic experience
- balance and breadth of candidates' experiences and learning will be promoted
- both specific and core skills may be explored and developed
- practical/applied activity may be integrated
- skills and abilities developed through integrated and practical activity support learning as a whole
- a candidate's abilities to sustain effort and concentration, come to conclusions, make decisions, complete a process and evaluate his/her work are developed

#### ***Performing, Inventing and Listening (80 hrs)***

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

Candidates will have opportunities in class to select and perform music solo and/or in a group from a range of styles and periods. They will develop musical awareness and an understanding of compositional and performing techniques to be applied where appropriate in their own creative work. Ability to demonstrate sensitivity and the ability to deliver musical ideas expressively will 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, and musical phrasing and accurate intonation. Candidates should learn to respond sensitively to the playing or singing of others. Music should be equivalent to AB GRADE I or similar (see Appendix 1 of the Higher Arrangements document – Catalogue of Instructions for Performing Units).

##### ***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, where appropriate. Candidates will select appropriate concepts from the list given in Appendix 2 of the Higher Arrangements documents. and use them creatively in their own compositions. 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 learnt through the performing or listening aspects of the unit. Candidates will compile an audio folio of composition(s); 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 all compositions.

## **National Cluster: details (cont)**

### **CLUSTER Music (Access 3)**

#### ***Listening***

Candidates will have opportunities to demonstrate discriminatory awareness of relevant concepts (Appendix 2 refers) as they occur in music of different styles, which should be additional to those experienced in the Access 2 Listening unit. Selection of these should be based on candidates' personal interests and on the music likely to be experienced in their cluster. Candidates will compile a unit log with details of all music played and heard.

#### ***Inventing: Extension (40 hrs)***

This unit calls for greater breadth and depth of ability in the creative use of the techniques of composing than in the 80-hour unit. Candidates will compile an audio folio of composition(s), of at least 2 minutes duration, aided by a programme note.

#### ***Listening: Extension (40 hrs)***

This unit calls for greater breadth and depth in the programme of listening than in the 80-hour unit. Selection of additional concepts should be based on candidates' personal interest and the music likely to be experienced elsewhere in their cluster.

#### ***Music: Technology (40 hrs)***

This unit provides creative opportunities by introducing basic skills using common music technology equipment. The skills are generic and transferable and provide opportunities for candidates to develop and extend these skills in other units. This unit involves using an electric guitar with amplifier and effects, operating a simple PA system and making recordings using a basic stereo recorder.

#### ***Performing: Extension (40 hrs)***

This unit will be taken on a different instrument or on voice, to that professed in the 80-hour unit. (See Appendix 1 of the Higher Arrangements document). For those candidates with a particular interest in practical music making, it might be appropriate to opt for a single-element approach, allowing a clear focus on solo and/or group performing.

## **ASSESSMENT**

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. The units which comprise the cluster will be assessed internally. Details of the 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**

Music is an intrinsically integrated discipline and the three elements of performing, inventing and listening 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.

## **National Cluster: details (cont)**

### **CLUSTER Music (Access 3)**

Practical activities should form the framework of Music Access 3 and it is, therefore, appropriate to reflect the integrated approach to performing, inventing and listening which will have become familiar to many teachers at Standard Grade.

The design of the cluster will enable candidates to work alongside others operating at Intermediate 1, affording them opportunities to progress beyond those outcomes which can be achieved at Access 3.

While the programme acknowledges the particular characteristics of performing, inventing and listening and other related skills, it also encourages learning and teaching approaches which highlight the links between the three elements.

Contexts for learning should meet the objectives stated in these approaches to learning and teaching, and provide opportunities for candidates to acquire knowledge and a practical understanding of musical concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required for the cluster. The wider aims of the programme 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 how music works. At the same time, candidates will gain some insight 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 programme. Concepts assimilated in this meaningful 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 allow candidates to use their best performing skills to be creative, and use, if they choose, the now well-established technologies to aid the creative process. Candidates should be encouraged to create music for available instrumental and vocal resources, and, particularly, for their chosen instrument. Where appropriate, audio recording facilities, such as multi-tracking tape recorders and computers, may feature 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 should feature prominently within structured courses, thereby giving candidates a range of techniques and devices to aid creative composition.

It is recommended that teachers and lecturers maintain regular supervision over the progress of candidates' log keeping. For some candidates, this should involve no more than checking periodically, as needs dictate, that a record is being kept in step with progress of work in classroom, supplemented by notes on other relevant musical activities in which the candidate may be involved. Others may require a greater degree of support in order to meet individual needs. Discussion may play a key role in determining candidates' understanding and progress, and in assisting with the compilation of records.

## **National Cluster: details (cont)**

**CLUSTER**            Music (Access 3)

### **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).

### **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** Performing, Inventing and Listening (Access 3)

**NUMBER** D349 09

*Please note that **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, consequently Appendix 4 has now been deleted from the Higher and Access 2 Arrangements documents.*

**CLUSTER** Music (Access 3)

### 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 Intermediate 1.

### OUTCOMES

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

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

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

**UNIT** Performing, Inventing and Listening (Access 3)

### **CREDIT VALUE**

2 credits at Access 3.

### **CORE SKILLS**

This unit gives automatic certification of the following:

<b>Complete core skills for the unit</b>	None	
<b>Core skills components for the unit</b>	Critical Thinking	Acc 3
	Planning and Organising	Acc 3

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** Performing, Inventing and Listening (Access 3)

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 PERFORMING**

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

##### **Performance criteria**

At a standard equivalent to Grade I (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

Over-critical assessment of performing techniques, such as intonation or rhythmic co-ordination will be avoided as long as the performance conveys the composer's general intentions.

- (b) Demonstrate the musical ability to interpret and express music through performing and improvising (where intrinsically appropriate to the vocal and/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
  - successful support of the performance of others in group music-making situations

##### **Evidence requirements**

Performance evidence on tape of a solo and/or group performance of at least two contrasting pieces lasting 3–10 minutes in total.

The music chosen must be equivalent in task level to Grade I of the Associated Board.

#### **OUTCOME 2 INVENTING**

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 awareness and creative use of compositional concepts (the concepts are given in Appendix 2 of the Higher Arrangements documents) through the development of melodic, rhythmic and harmonic ideas.

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

### **UNIT** Performing, Inventing and Listening (Access 3)

#### **Evidence requirements**

An audio folio of composition or compositions of at least 2 minutes' duration with a programme note 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 reworking of music arranged. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and structure.

#### **OUTCOME 3 LISTENING**

Demonstrate discriminatory awareness of musical concepts (*listed in Appendix II*) by responding critically to music.

#### **Performance criterion**

Demonstrate ability to identify and describe stylistic and conceptual characteristics.

#### **Evidence requirements**

- aural discriminatory ability from short, informal tests
- a unit log, reflecting music played, sung and heard, and the candidate's understanding of concepts – illustrating experience of a range of music drawn from styles additional to those experienced at Access 2 (where appropriate)

#### **Moderation Arrangements**

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

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

### **UNIT Performing, Inventing and Listening (Access 3)**

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

While the time allocated to this unit is at the discretion of the centre, the notional design length is 80 hours.

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

The design of this unit acknowledges the particular characteristics of performing, inventing and listening, and encourages learning and teaching approaches which highlight the links between them in order that skills in each aspect can be developed. Candidates should work with a range of styles.

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

The integrated approach to the learning and teaching of performing, inventing and listening and related skills, identified in the programme specification, should be adopted for this unit. Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes.

There should be a high degree of teacher assistance in helping candidates to discuss and compile the programme note. Its purpose is to encourage a focused approach to work on the programme through assisting the development of skills and understanding.

#### **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: support notes (cont)**

### **UNIT** Performing, Inventing and Listening (Access 3)

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

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

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

Evidence for internal assessment:

- A live performance of contrasting pieces, solo and/or a group, lasting 3–10 minutes in total. The performance may be for fellow candidates or another teacher, performed as and when the candidate is ready, and may involve the teacher as accompanist. It will be recorded for assessment purposes on audio tape

The standard of attainment required will be equivalent to Grade I of the Associated Board (AB) or similar.

The candidate can perform a musical and satisfying recital, which 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 remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency
- some sense of style

Over-critical assessment of performing techniques such as intonation or rhythmic co-ordination, will be avoided as long as the performance conveys the composer's general intentions.

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

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

Evidence for internal assessment:

- an audio taped folio of a composition or compositions of at least 2 minutes' duration with a programme note detailing the stimulus, compositional process and techniques deployed

The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and structure, and be arranged appropriately for performance purposes.

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques/concepts for Access 3 and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of a selected range of concepts

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

### **UNIT** Performing, Inventing and Listening (Access 3)

#### ***Listening***

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

Evidence for internal assessment:

- short, informal tests during the programme
- a unit log

The range of music, drawn from different styles, will be selected by the teacher and candidate and will take account of candidate interest and the music likely to be experienced in the other two elements of this integrated unit.

Candidates will be expected to identify, for example, instruments, melodic, rhythmic and harmonic features. In addition, candidates will be expected to maintain a unit log reflecting music played or listened to and illustrating the candidate's understanding of concepts.

Listening tests will allow the candidate to demonstrate:

- that concepts have been acquired with some degree of understanding
- a degree of knowledge and understanding of concepts in the musical styles experienced

(These concepts are given in Appendix II of the Higher Arrangements document).

## **National Unit Specification: general information**

<b>UNIT</b>	Inventing - Extension (Access 3)
<b>NUMBER</b>	D350 09
<b>CLUSTER</b>	Music (Access 3)

### **SUMMARY**

This unit seeks to allow candidates to make creative use of tools of composition, including the deployment of a range of concepts, arranging and improvising skills as appropriate, to produce original music.

The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Intermediate 1.

### **OUTCOMES**

Demonstrate the creative use of compositional techniques.

### **RECOMMENDED ENTRY**

Entry is at the discretion of the centre.

### **CREDIT VALUE**

1 credit at Access 3.

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### **Administrative Information**

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

**UNIT**                      Inventing - Extension (Access 3)

### **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      Acc 3

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**                      **Inventing - Extension (Access 3)**

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 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 awareness and creative use of selected compositional concepts (the concepts are given in Appendix 2 of the Higher Arrangements document) through the development of melodic, rhythmic and harmonic ideas.

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

Candidates will select appropriate concepts from the list 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.

##### **Evidence requirements**

An audio folio of composition or compositions of at least 2 minutes' duration with a programme note. The folio should demonstrate appropriate developments of melody, rhythm, harmony and structure, and should be stylistically effective.

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.

##### **Moderation Arrangements**

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

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

### **UNIT                      Inventing - Extension (Access 3)**

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. Candidates should work creatively with basic compositional techniques/concepts to develop melodic, appropriate harmonic and rhythmic ideas appropriate to the medium.

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

Candidates should be encouraged towards an awareness of the relationships with other units in their cluster allowing integration to take place where appropriate. 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 relevant concepts. For further advice on learning and teaching refer to the detail specification for the cluster.

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

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

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

Evidence for internal assessment:

- An audio taped folio of a composition or compositions of at least 2 minutes' duration with a programme note detailing the stimulus, compositional process and techniques deployed

The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and structure, and be arranged appropriately for performing purposes.

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques, and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of selected concepts

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

**UNIT**                      Inventing - Extension (Access 3)

### **SPECIAL NEEDS**

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

## National Unit Specification: general information

<b>UNIT</b>	Listening - Extension (Access 3)
<b>NUMBER</b>	D351 09
<b>CLUSTER</b>	Music (Access 3)

### SUMMARY

This unit seeks to allow candidates to acquire and develop skills of aural discrimination and conceptual awareness, and they will apply these skills and this knowledge in listening tasks. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Intermediate 1.

### OUTCOMES

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

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CREDIT VALUE

1 credit at Access 3.

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### Administrative Information

<b>Superclass:</b>	LF
<b>Publication date:</b>	November 1999
<b>Source:</b>	Scottish Qualifications Authority
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## **National Unit Specification: general information (cont)**

**UNIT**                      Listening - Extension (Access 3)

### **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**                      Listening - Extension (Access 3)

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

##### **Performance criterion**

Demonstrate ability to identify and describe stylistic and conceptual characteristics.

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

The relevant concepts. For further guidance on the range of content to be covered, see the support notes.

##### **Evidence requirements**

- aural discriminatory ability from short, informal tests.
- a unit log, reflecting music played, sung and heard and the candidate's understanding of concepts

##### **Moderation Arrangements**

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

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

### **UNIT                      Listening Extension (Access 3)**

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 listening. The range of music drawn from different styles will be selected by the tutor/trainer and candidate, and will take account of candidates' interests and the music likely to be experienced in the other two elements of this integrated unit. In order to broaden the candidates' listening skills, the music selected will be different from that already experienced in other listening units.

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

Candidates should be encouraged towards an awareness of the relationships with other units in their cluster, allowing integration to take place, where appropriate. 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 relevant concepts. For further advice on learning and teaching, refer to the detail specification for the cluster.

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

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

Further advice on assessment and standards to assist in determining an overall achievement of the unit may be found in the programme specification.

#### ***Listening***

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

Evidence for internal assessment:

- short, informal tests during the programme

Candidates will be expected to identify, for example, instruments, melodic, rhythmic and harmonic features. In addition, candidates will be expected to maintain a programme diary reflecting music played or listened to, and illustrating the candidate's understanding of concepts.

Listening tests will allow the candidate to demonstrate:

- that concepts have been acquired with some degree of understanding
- a degree of knowledge and understanding of concepts in a variety of musical styles

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

**UNIT**                      Listening Extension (Access 3)

### **SPECIAL NEEDS**

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

## National Unit Specification: general information

<b>UNIT</b>	Music Technology (Access 3)
<b>NUMBER</b>	D586 09
<b>CLUSTER</b>	Music (Access 3)

### SUMMARY

This unit seeks to allow candidates to use music technology to amplify, record and mix performances.

### OUTCOMES

- 1 Set up and operate a guitar and amplifier.
- 2 Set up and operate a PA system.
- 3 Set up and use a stereo recorder to record a musical performance.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CREDIT VALUE

1 credit at Access 3.

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### Administrative Information

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

**UNIT**                      Music Technology (Access 3)

### **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 Technology (Access 3)

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**

Set up and operate a guitar and amplifier.

##### **Performance criteria**

- (a) Connections for power and audio signals are appropriate.
- (b) Settings for level are appropriate.
- (c) Settings for tone are appropriate.
- (d) Settings for effects are appropriate.
- (e) Understanding of the relevant concepts and techniques is sound.

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

Settings for tone: treble; bass.

Settings for effects: reverb; tremolo; chorus; distortion/overdrive as appropriate to equipment.

##### **Evidence requirements**

Candidates are required to use the amplifier in conjunction with an electric guitar to set up the following types of sound: clean; bright; distorted and feedback. Evidence, in the form of a minimum of four short practical tests. Each test should be supported by a music technology log detailing the progress of practical work. Evidence from an aural/written test paper is required to demonstrate knowledge of the concepts and techniques stated in PC (e).

#### **OUTCOME 2**

Set up and operate a PA system.

##### **Performance criteria**

- (a) Connections for power and audio signals are appropriate.
- (b) Settings for level are appropriate.
- (c) Settings for tone are appropriate.
- (d) Settings for reverb are appropriate.
- (e) Understanding of the relevant concepts and techniques is sound.

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

Audio signals: microphone; musical output from a cassette or CD player.

Settings for level: gain (input level); output level; master volume.

Settings for tone: treble; bass.

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

### **UNIT**                      Music Technology (Access 3)

#### **Evidence requirements**

Candidates are required to set up a PA system to amplify solo performances on voice and on two other contrasting acoustic instruments. In addition, the PA should be set up to amplify music from a cassette player or CD. Evidence, in the form of a minimum of four short practical tests. Each test should be supported by a music technology log detailing the progress of practical work. Evidence from an aural/written test paper is required to demonstrate knowledge of the concepts and techniques stated in PC (e).

#### **OUTCOME 3**

Set up and use a stereo recorder to record a musical performance.

#### **Performance criteria**

- (a) Connections for power and audio signals are appropriate.
- (b) Positioning of microphone(s) achieves optimum signal quality.
- (c) Settings for level are appropriate.
- (d) Comparison and evaluation of recordings is effective.
- (e) Understanding of the relevant concepts and techniques is sound.
- (f) Handling, storage and indexing of recordings are appropriate.

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

Audio signals: microphones (stereo)

Optimum signal quality: clarity, level, lack of noise.

#### **Evidence requirements**

Candidates are required to set up a stereo recorder to record a musical performance of 1-2 minutes duration. Microphones, which can be internal or external to the recorder, should be positioned for optimum sound quality. Several recordings should be made at different levels and different positioning, with all versions compared for quality.

Evidence, in the form of a minimum of three short practical tests (stereo recordings). Each test should be supported by a music technology log detailing the progress of practical work, including comments on sound quality. Evidence from an aural/written test paper is required to demonstrate knowledge of the concepts and techniques stated in PC (e).

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

### **UNIT Music Technology (Access 3)**

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 opportunities that exist for creative use of the types of technology found in most centres.

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

Candidates should be encouraged to be aware of the relationships with other units in the cluster to allow integration to take place where appropriate. Contexts for learning should meet the objectives stated for this element and provide opportunities for candidates to acquire practical and creative skills in the use of basic sound reinforcement and recording equipment.

For further advice on learning and teaching refer to the detail specification for the cluster.

Candidates may be supported in a variety of ways by teachers/lecturers to achieve the outcomes of the programme.

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

All candidates are required to develop and demonstrate, through short tests, the use of the creative concepts and techniques already identified as appropriate for the level.

Evidence for internal assessment:

- short practical tests with each supported by a music technology log
- a short aural/written test of concepts and techniques

Assessment will allow the candidate to demonstrate:

- efficient interconnection and operation of music technology equipment
- effective application of settings, controls and techniques which show some sense of musical understanding
- overall success in organisation and planning
- 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

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

**UNIT**                      Music Technology (Access 3)

### **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 - Extension (Access 3)

**NUMBER** D353 09

*Please note that **Performing – Extension** 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 the Higher and Access 2 Arrangements documents.*

**CLUSTER** Music (Access 3)

### SUMMARY

This unit seeks to allow candidates to use a second instrument to perform a variety of pieces of music. The unit serves as a strong foundation for enjoyment of the subject and offers possibilities of progression towards fuller study at Intermediate 1.

### OUTCOME

Perform music in various styles, solo and/or in group on a second instrument or on voice. (Appendix I)

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CREDIT VALUE

1 credit at Access 3.

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### Administrative Information

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

**UNIT** Performing - Extension (Access 3)

### **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**                      Performing - Extension (Access 3)

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 on a second instrument or on voice. (Appendix I)

#### **Performance criteria**

At a standard equivalent to Grade I (Associated Board) 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

Over-critical assessment of performing techniques, such as intonation or rhythmic co-ordination will be avoided as long as the performance conveys the composer's general intentions.

- (b) Demonstrate the musical ability to interpret and express music through performing:
- musical flow is maintained and the composer's intentions are realised
  - points of musical style – tempo, phrasing and dynamics – are observed
  - successful support of the performance of others in group music-making situations

#### **Evidence requirements**

Performance evidence on tape of a solo or group performance of at least two pieces lasting 3–10 minutes in total, contrasting in style, and on a different instrument to that offered in the unit. The music chosen must be equivalent in task level to Grade I of the Associated Board.

#### **Moderation Arrangements**

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

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

### **UNIT Performing - Extension (Acc 3)**

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.

Full support notes will be provided in due course.

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

The design of this unit acknowledges the particular characteristics of performing. Candidates should work with a variety of styles acquiring and developing aural discrimination, technical skills and the ability to deliver expressively.

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

Candidates should be encouraged towards an awareness of the relationships with other units in their cluster, allowing integration to take place where appropriate. Contexts for learning should meet the objective stated for this element and provide opportunities for candidates to acquire knowledge and a practical understanding of the appropriate concepts. For further advice on learning and teaching refer to the detail specification for the cluster.

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

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

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

Evidence for internal assessment:

- A live performance of contrasting pieces on a second instrument or on voice, solo and/or group, lasting 3–10 minutes in total. The performance may be for fellow candidates or another teacher, performed as and when the candidate is ready, and may involve the teacher as accompanist. It will be recorded on audio tape for assessment purposes.

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

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

### **UNIT Performing - Extension (Access 3)**

The candidate can perform a musical recital, which 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 remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency
- some sense of style

### **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).