

-SQA-SCOTTISH QUALIFICATIONS AUTHORITY

NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION

GENERAL INFORMATION

-Module Number- 7290116

-Session-1996-97

-Superclass- LH

-Title- MUSIC MAKING: SOLO (ETHNIC INSTRUMENT) 1

-DESCRIPTION-

GENERAL COMPETENCE FOR UNIT: Developing elementary solo performance skills on an ethnic instrument, demonstrating an understanding of elementary musical terms and directions within a programme of music, applying effective work/practice routines.

OUTCOMES

1. perform a programme of music in a variety of styles;
2. interpret elementary musical terms and directions;
3. operate an effective work/practice routine.

CREDIT VALUE: 1 NC Credit

ACCESS STATEMENT: This unit is for candidates undertaking the study of solo performance for the first time.

For further information contact: Committee and Administration Unit, SQA, Hanover House, 24 Douglas Street, Glasgow G2 7NQ.

Additional copies of this unit may be purchased from SQA (Sales and Despatch section). At the time of publication, the cost is £1.50 (minimum order £5.00).

NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**STATEMENT OF STANDARDS****UNIT NUMBER:** 7290116**UNIT TITLE:** MUSIC MAKING: SOLO (ETHNIC INSTRUMENT) 1

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

OUTCOME

1. PERFORM A PROGRAMME OF MUSIC IN A VARIETY OF STYLES

PERFORMANCE CRITERIA

- (a) The performance of the music programme is fluent, demonstrating appropriate phrasing and awareness of style.
- (b) Each performance item within the programme is accurate in terms of pitch and rhythm.
- (c) The performance includes a variety of styles within the programme.

RANGE STATEMENT

Melodies: mainly stepwise; time signatures 3, 4; most accessible key signatures;
4 4

Contrasting programme: length should last between 4 and 8 minutes.

EVIDENCE REQUIREMENTS

Audio recording of the performance programme.

OUTCOME

2. INTERPRET ELEMENTARY MUSICAL TERMS AND DIRECTIONS

PERFORMANCE CRITERIA

- (a) The performance programme is accurate in terms of tempi.
- (b) The interpretation of dynamics is appropriate.

- (c) Appropriate articulation is applied.

RANGE STATEMENT

Tempi: slow; moderate; fast.

Dynamics: (p); (f); cresc; dim.

Articulation: legato; phrasing; note and rest values (semibreve, minim, dotted minim, crotchet, quavers).

EVIDENCE REQUIREMENTS

Performance and diary evidence should convey awareness of both written and oral musical terms and directions.

OUTCOME

3. OPERATE AN EFFECTIVE WORK/PRACTICE ROUTINE

PERFORMANCE CRITERIA

- (a) The practice routine demonstrates working independently and/or in co-operation with others.
- (b) Work practice routines include setting and completing targets, evaluating and reviewing performance.
- (c) Musical instruments, materials and equipment are appropriately maintained.
- (d) The practice and performance routine is regular and well organised.

RANGE STATEMENT

Candidate diary: date; title of piece of music; musical and technical targets; candidate/tutor progress evaluation; completion/recording dates.

EVIDENCE REQUIREMENTS

Systematic and regularly maintained candidate diary. This diary should be interactive between candidate and tutor.

ASSESSMENT

In order to achieve this unit, candidates are required to present sufficient evidence that they have met all the performance criteria for each outcome within the range specified. Details of these requirements are given for each outcome. The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged. (See references at the end of support notes).

Accurate records should be made of the assessment instruments used showing how evidence is generated for each outcome and giving marking schemes and/or checklists, etc. Records of candidates' achievements should be kept. These records will be available for external verification.

SPECIAL NEEDS

In certain cases, modified outcomes and range statements can be proposed for certification. See references at end of support notes.

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NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**SUPPORT NOTES**

UNIT NUMBER: 7290116

UNIT TITLE: MUSIC MAKING: SOLO (ETHNIC INSTRUMENT) 1

SUPPORT NOTES: This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

NOTIONAL DESIGN LENGTH: SQA allocates a notional design length to a unit on the basis of time estimated for achievement of the stated standards by a candidate whose starting point is as described in the access statement. The notional design length for this unit is 40 hours. The use of notional design length for programme design and timetabling is advisory only.

PURPOSE The purpose of this unit is to introduce candidates to solo performance on an ethnic instrument. In particular, it introduces elementary musical terms and directions and encourages the development of effective work/practice routines.

SQA publishes summaries of NC units for easy reference, publicity purposes, centre handbooks, etc. The summary statement for this unit is as follows:

This module is one of a series of music making modules. There are modules both for solo performing and group performing. The individual solo performing modules cover a variety of instruments and voice. The group performing modules are also suitable for a variety of instruments and voice. The modules range from basic skills at level 1 to more advanced skills at level 5. All the modules cover aspects of performing, interpreting, and practising.

CONTENT/CONTEXT The programme of pieces should be carefully selected to encourage the gradual development of solo performance skills appropriate to the chosen ethnic instrument.

Technical demands should include melodies which are mainly stepwise. Candidates should become familiar with the most accessible keys appropriate to the chosen ethnic instrument (e.g. the keys of C, G and F major). It should be noted that these keys may not be the most accessible for certain instruments, which case, centres should consider the most appropriate keys.

Rhythmic and harmonic features should be straightforward. Candidates should be encouraged to develop good techniques; (e.g. appropriate fingering, tonguing, breathing, diction, coordination of hands and feet, etc., as appropriate to the ethnic instrument chosen).

Learning and teaching activities should provide opportunities for candidates to consider, discuss and review their experiences. Candidate-centred learning approaches should be encouraged. Candidates should be involved in setting targets, working independently and cooperatively with others. Systematically recording, reviewing and evaluating progress. Candidates should be encouraged to develop an appropriately positive regard for self, others and their needs. This should be demonstrated by taking responsibility for the care and maintenance of musical instruments and safe operation of equipment.

APPROACHES TO GENERATING EVIDENCE Corresponding to outcome 1-3:

Outcome 1

Candidates should perform at least two contrasting pieces of music within the programme. The overall performance should be fluent. Any faltering or stumbling should not be so frequent as to destroy the overall effect of the performance.

Outcome 2

Candidates should be encouraged to develop an understanding of the meaning of musical terms and directions, and note these in their diary (e.g. p - quiet, f - loud etc.) At this level, the reading of standard notation is not obligatory.

Outcome 3

Candidates should be involved in an active learning process. The process should be evidenced through a diary showing:

- (i) title and level of piece performed;
- (ii) specific musical targets noted, providing opportunities for review and evaluation;
- (iii) dates of completion of targets/performance/tape recording as appropriate;
- (iv) areas of organisational responsibilities undertaken.

Formative assessment should operate as an integral part of learning and teaching and should be considered when planning the delivery of the unit. Performances should be tape recorded throughout the course, encouraging review, evaluation and target setting. An interactive candidate diary should provide written evidence of this process.

ASSESSMENT PROCEDURES Summative assessment should take the form of a tape recording of a solo performance programme, lasting a minimum of 4 minutes and maximum of 8 minutes. Recording should be audibly clear, with the candidate's work easily identifiable. Each individual candidate's performance evidence should be recorded as a coherent continuous programme.

PROGRESSION On completion of this unit a candidate may progress to Music Making: Solo 2 or Music Making: Group 1 or 2.

RECOGNITION Many SQA NC units are recognised for entry/recruitment purposes. For up-to-date information see the SQA guide 'Recognised Groupings of National Certificate Modules'.

REFERENCES

1. Guide to unit writing. (A018).
2. For a fuller discussion on assessment issues, please refer to SQA's Guide to Assessment. (B005).
3. Procedures for special needs statements are set out in SQA's guide 'Candidates with Special Needs'. (B006).
4. Information for centres on SQA's operating procedures is contained in SQA's Guide to Procedures. (F009).
5. For details of other SQA publications, please consult SQA's publications list. (X037).

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