

**-SQA-SCOTTISH QUALIFICATIONS AUTHORITY**

**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**

**GENERAL INFORMATION**

**-Module Number- 7290666**

**-Session-1996-97**

**-Superclass- LH**

**-Title- MUSIC MAKING: SOLO (DRUMKIT) 4**

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**-DESCRIPTION-**

**GENERAL COMPETENCE FOR UNIT:** Developing solo performance skills on the drumkit, demonstrating an understanding of 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 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, building upon skills covered in Music Making: Solo 3. Entry to this unit may also be by audition.

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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:** 7290666**UNIT TITLE:** MUSIC MAKING: SOLO (DRUMKIT) 4

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 an 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**

Time signatures: 2, 3, 4; Common time 6; a variety of rhythmic patterns;  
4 4 4 8  
syncopated rhythms.

Drumkit: four way independence; six styles; six fills.

Contrasting programme: length should last between 6 and 10 minutes.

**EVIDENCE REQUIREMENTS**

Audio recording of the performance programme.

**OUTCOME****2. INTERPRET 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: largo; adagio; andante; moderato; allegro; vivace; rallentando; ritenuto; accelerando; da capo al fine; coda.

Dynamics: (pp); (mp); (mf); (f); (ff); (sf); crescendo; diminuendo;

Articulation: staccato; legato; phrasing; anacrusis; note and rest values (semibreve; minim; dotted minim; dotted crotchet; crotchet dotted quavers; quavers; semiquavers); triplet; tied notes.

**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.

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**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:** 7290666

**UNIT TITLE:** MUSIC MAKING: SOLO (DRUMKIT) 4

**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 build upon solo performance skills on the drumkit. In particular, it covers a variety of 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 development of solo performance skills appropriate to the drumkit.

Rhythmic features should be aurally and technically demanding, including syncopated passages, change of tempo. Candidates should be encouraged to develop secure techniques (e.g. appropriate sticking, coordination of hands and feet).

Centres may find the following supplementary guidance helpful in planning appropriate learning and teaching strategies:

**DRUMKIT**

Development of good hand and feet control, demonstrating appropriate sticking/striking techniques. Four way independence. Six styles. Six fills. Variations in dynamics. Performance should be accompanied either with a live instrument or with a pre-recorded tape.

Learning and teaching activities should provide opportunities for candidates to consider, discuss and review their experiences. Candidates-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 outcomes:

## Outcome 1

Candidates should perform contrasting pieces of music within the programme. The overall performance should be fluent, with secure intonation (where appropriate) and stylistically acceptable. Any faltering or stumbling should not affect the overall performance.

## Outcome 2

Candidates should have a secure understanding of the meaning of a variety of musical terms and directions, and note these in their diary.

Where elements of the range are not covered in performance, evidence should be demonstrated within a candidate diary. At this level, the reading of standard notation is preferred.

## 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 notes, 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 6 minutes and maximum of 10 minutes. Recording should be audibly clear, with the candidate's work easily identifiable. Each individual candidates' performance evidence should be recorded as a coherent continuous programme.

**PROGRESSION** On completion of this unit a candidate may progress to Music Making: Solo 5 or Music Making: Group 4 or 5.

**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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