

**-SQA-SCOTTISH QUALIFICATIONS AUTHORITY**

**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION**

**GENERAL INFORMATION**

**-Module Number-** 7290926

**-Session-**1996-97

**-Superclass-** LH

**-Title-** MUSIC MAKING: SOLO (SCOTTISH BAGPIPE) 1

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**-DESCRIPTION-**

**GENERAL COMPETENCE FOR UNIT:** Developing elementary solo performance skills on the practice chanter, demonstrating an understanding of elementary musical terms and directions within two contrasting pieces of music, applying effective work/practice routines.

**OUTCOMES**

1. perform two contrasting pieces of music;
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 performance on the practice chanter for the first time.

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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:** 7290926**UNIT TITLE:** MUSIC MAKING: SOLO (SCOTTISH BAGPIPE) 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 TWO CONTRASTING PIECES OF MUSIC

**PERFORMANCE CRITERIA**

- (a) Performance from memory is fluent and demonstrates appropriate awareness of style.
- (b) Each piece of music is accurate in terms of pitch and rhythm.
- (c) Both pieces of music are contrasted in style.

**RANGE STATEMENT**

Time signatures 2, 4; (two parted)  
4 4

Scales: low G to high G; low A to high A.

**EVIDENCE REQUIREMENTS**

Audio or video recording of scales.  
Audio or video recording of the two pieces of music.

**OUTCOME**

2. INTERPRET ELEMENTARY MUSICAL TERMS AND DIRECTIONS

**PERFORMANCE CRITERIA**

- (a) Performance is accurate in terms of tempi.
- (b) Interpretation of grace notes and doublings is accurate.
- (c) Articulation applied is appropriate.

**RANGE STATEMENT**

Tempi: slow; moderate; fast.

Grace notes: G; D; E; low G; all doublings and strikes on relevant notes; throw on D; double high G; half double F; echo beat; slur.

Finger names: left hand (A, G, F, E), right hand (D, C, B, A); the stave; treble clef.

Articulation: note and rest values (dotted crotchet, crotchet, dotted quaver, quavers, semiquaver, demi-semiquaver).

**EVIDENCE REQUIREMENTS**

Audio or video recording of grace notes and doubling exercises.

Diary evidence should convey awareness of both written and oral musical terms and directions within the complete programme.

**OUTCOME****3. OPERATE AN EFFECTIVE WORK/PRACTICE ROUTINE****PERFORMANCE CRITERIA**

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

**RANGE STATEMENT**

Care and maintenance: applying hemp; cleaning and drying.

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

**EVIDENCE REQUIREMENTS**

Practical exercises re the care and maintenance of the practice chanter.

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:** 7290926**UNIT TITLE:** MUSIC MAKING: SOLO (SCOTTISH BAGPIPE) 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 a practice chanter. 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 unit is one of a series of music making modules which cover a variety of instruments and voice. The Scottish bagpipe units range from basic skills at level 1 to more advanced skills at level 5. All units cover aspects of performing, interpreting and practising.

**CONTENT/CONTEXT** The two pieces of music should be carefully selected to encourage the gradual development of solo performance skills appropriate to the practice chanter.

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 co-operatively 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 the practice chanter and safe operation of equipment.

## APPROACHES TO GENERATING EVIDENCE

### Outcome 1

Candidates should perform two contrasting pieces of music. It is suggested that the performance should consist of one slow piece and either a 2 or 3 or 4 two measure march.

4 4 4

The overall performance should be fluent and from memory. 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. Equivalent note rest values should be covered to assist with the performance of transcriptions and arrangements of a variety of styles of music. For this unit, the reading of notation is mandatory.

### 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. Performance and relevant exercises 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 an audio or video tape recording of grace notes and doubling exercises and the performance of the two contrasting pieces of music. Recordings 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 (Scottish Bagpipe) 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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