![SQA logo]

**National Unit Specification: general information**

**UNIT**    Appreciation of Music (SCQF level 6)

**CODE**    F58M 12

### SUMMARY

In this Unit candidates will be given the opportunity to listen to and explore a wide range of music genres. Candidates will learn to identify and describe the distinguishing features of a range of music genres and will go on to examine a particular genre of interest in more detail, and research the contribution a selected group or individual has made to that genre.

This Unit is a mandatory Unit within the National Certificate in Music (SCQF level 6) and the National Certificate in Sound Production (SCQF level 6), but can also be taken as a free-standing Unit.

This Unit is suitable for candidates who are undertaking a music or music-related programme of study.

### OUTCOMES

1    Investigate the key musical features of, and the key contributors to, a variety of music genres.
2    Investigate the distinguishing musical features, background and a key contributor to a music genre.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

### CREDIT VALUE

1 credit at Higher (6 SCQF credit points at SCQF level 6*).

*SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Additional copies of this Unit Specification can be purchased from the Scottish Qualifications Authority. Please contact the Customer Contact Centre, telephone 0845 279 1000.

# National Unit Specification: general information (cont)

**UNIT**     Appreciation of Music (SCQF level 6)

**CORE SKILLS**

There is no automatic certification of Core Skills in this Unit.

The Unit provides opportunities for candidates to develop aspects of the following Core Skills:

♦   Communication
♦   Information Technology
♦   Problem Solving
♦   Working with Others

These opportunities are highlighted in the Support Notes of this Unit Specification.

# National Unit Specification: statement of standards

## UNIT     Appreciation of Music (SCQF level 6)

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 SQA.

## OUTCOME 1

Investigate the key musical features of, and the key contributors to, a variety of music genres.

### Performance Criteria

(a)  Identify and describe the key musical features of a variety of music genres.
(b)  Explain how the key musical features of these genres have developed.
(c)  Explain the impact that key individuals and groups have had on each genre.

## OUTCOME 2

Investigate the distinguishing musical features, background and a key contributor to a music genre.

### Performance Criteria

(a)  Identify and describe the distinguishing musical features of the chosen genre.
(b)  Research the historical and cultural background of the chosen genre.
(c)  Explain the musical contribution an individual or group has made to the selected genre.
(d)  Explain the cultural contribution an individual or group has made to the development of the selected genre.

## EVIDENCE REQUIREMENTS FOR THIS UNIT

Evidence is required to demonstrate that candidates have achieved all Outcomes and Performance Criteria.

### Outcome 1

Candidates are required to produce written and/or oral evidence which demonstrates that they have listened to and examined a wide range of music genres. Candidates will listen to a wide variety of music, select a minimum of two distinctly different genres and describe the key musical features of each and how these musical features have developed over time.

This written and/or oral evidence must be supported by audio recordings of short excerpts of commercial music, which illustrate the distinguishing musical features of the selected genres.

Candidates are also required to give at least three examples of key individuals/groups that have contributed to each genre, and explain the impact they have had on the genre. Candidates should use musical terms accurately and sources of reference must be clearly stated.

# National Unit Specification: statement of standards (cont)

**UNIT**      Appreciation of Music (SCQF level 6)

**Outcome 2**

Candidates are required to produce written and/or oral evidence which demonstrates that they have researched a chosen genre in detail. This genre must differ to those covered by the candidate in Outcome 1. Candidates will identify and describe at least three distinguishing musical features of that genre and examine the historical and cultural background to the genre. They will also select an individual or group within the genre and describe their musical and cultural contribution to the development of the music genre.

This written and/or oral evidence must be supported by audio recordings of short excerpts of commercial music, which illustrate the distinguishing musical features of the selected genres.

The evidence for Outcomes 1 and 2 will be produced at appropriate points throughout the Unit. This will be produced under supervised, open-book conditions. The assessor must authenticate that the evidence produced is the candidate's own work.

The Assessment Support Pack (ASP) for this Unit provides sample assessment material including an Instrument of assessment, specified briefs and checklists. Centres wishing to develop their own assessments should refer to the Assessment Support Pack to ensure a comparable standard.

# National Unit Specification: support notes

**UNIT** Appreciation of Music (SCQF level 6)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

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

## GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This Unit is a mandatory Unit within the National Certificate in Music (SCQF level 6) and the National Certificate in Sound Production (SCQF level 6) , but can also be taken as a free-standing Unit.

This Unit is designed to develop and broaden a candidate's knowledge and appreciation of different music genres by encouraging them to listen to and explore genres that may be unfamiliar to them. Candidates will learn to identify and describe the distinguishing features of a range of music genres and will go on to examine a particular genre of interest in more detail, and research the contribution a selected group or individual has made to that genre.

A significant amount of time will be spent on introducing candidates to different musical genres, and candidates will be encouraged to listen to music both individually as well as within a group context.

It is recommended that historical and cultural research is done individually so that candidates are able to effectively present individual findings related to their chosen genre.

## GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Candidates should be introduced to a wide range of musical genres, such as: britpop; classical; contemporary/popular; electronica; jazz; ragtime; rhythm & blues; rock; romantic; ska; swing; western art music; world music etc.

Candidates should be exposed to such a wide range of musical genres to enhance their individual musicality and to allow them to appreciate the vast musical world and the extent to which genres are affected by external influences.

In particular, candidates should be encouraged to study/discuss a wide range of genres from different periods, regions, and cultures (ie Western/non-Western).

One approach might be for teachers/lecturers to select particular works within each genre for class listening. Candidates could then be given the opportunity to express their own ideas and views on the key musical features within each genre. Key musical features may include tonal, melodic, harmonic, rhythmic, instrumental, lyrical etc. As an example:

♦ a key rhythmic feature of most blues music is the 'shuffle'
♦ a key harmonic feature in heavy rock music is the ambiguity of the 'third' (eg in power chords)

Candidates could then be encouraged to bring in their own music to discuss in class. This form of group listening, as well as individual listening, should be encouraged by teachers/lecturers.

Candidates should be introduced to a variety of approaches to research including paper-based/library research and internet research.

## National Unit Specification: support notes (cont)

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They should also be exposed to appropriate language and terminology.

In Outcome 2, when researching the historical background of the chosen genre, candidates may choose to examine such factors as:

♦ social circumstances
♦ political influences (eg the Vietnam War and its effect on protest songs)
♦ economic situations
♦ technological developments (eg invention of the electric guitar/synthesiser)

In Outcome 2, when researching the cultural background of the chosen genre, candidates may choose to examine such factors as:

♦ sub-cultural movements (eg the response to Ethiopian famine in 1984 and the effect this had on cross-cultural musical collaborations, such as between Paul Simon and African musicians)
♦ cultural background (eg the annual winter music festival in Scotland, Celtic Connections, has resulted in a huge upsurge in interest in folk and traditional music)
♦ nationalistic song (and the potential confusion between pride and xenophobia)
♦ fashion
♦ religious beliefs
♦ political beliefs

In Outcome 2, candidates will also select an individual or group within the genre and describe their musical and cultural contribution to the development of the genre. The individual or group selected could fall within a number of categories, such as:

♦ a music producer who has helped a major artist explore new musical territory
♦ a musician who has demonstrated an innovative technique
♦ a writer/composer
♦ a performer
♦ a sound engineer
♦ an artist manager
♦ a band (eg The Beatles/U2)
♦ a production house (eg Tin Pan Alley/Stock, Aitken and Waterman)
♦ a promoter (eg DF Concerts)

The musical contribution could include style of writing, use of instruments, recording techniques, production techniques, marketing approach, quantity of works created, innovation, etc.

The cultural contribution could include issues such as fashion, political awareness, economic value, internationality of work, etc.

# National Unit Specification: support notes (cont)

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## OPPORTUNITIES FOR CORE SKILL DEVELOPMENT

Candidates will be producing written and oral communication evidence as part of the assessment and will be carrying out research. This offers ideal opportunities to develop aspects of the Core Skill of *Communication*.

Through using the internet for research purposes, candidates would have the opportunity to develop the Core Skill of *Information Technology*.

Candidates will also have the opportunity to develop aspects of the Core Skill *Working with Others* during class discussions on particular musical works.

There are also opportunities for candidates to develop aspects of the Core Skill *Problem Solving* when they plan, organise and carry out their research project.

## GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

A suitable method of assessment for Outcome 1 would be a logbook (showing that each candidate has listened to and examined a wide range of music genres) and a basic research project based on their selected genre.

A suitable method of assessment for Outcome 2 would be a more detailed research project based on the selected genre of interest.

Time should be allowed for any necessary re-assessment.

### Opportunities for the use of e-assessment

E-assessment may be appropriate for some assessments in this Unit. By e-assessment we mean assessment which is supported by information and communications technology (ICT), such as e-testing or the use of e-portfolios or e-checklists. Centres which wish to use e-assessment must ensure that the national standard is applied to all candidate evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. Further advice is available in *SQA Guidelines on Online Assessment for Further Education (AA1641, March 2003), SQA Guidelines on e-assessment for Schools (BD2625, June 2005)*.

## CANDIDATES WITH DISABILITIES AND/OR ADDITIONAL SUPPORT NEEDS

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (**www.sqa.org.uk**).