

Advanced Higher Music

Draft Course/Unit Support Notes



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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Advanced Higher Music Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Course Assessment Specification* and the *Unit Specifications* for the Units in the Course.

These support notes cover both the Advanced Higher Course and the Units in it.

Draft

General guidance on the Course/Units

Aims

The aims of the Course are to enable learners to:

- ◆ develop autonomy and independent thinking skills
- ◆ develop creativity through performing
- ◆ develop self-expression when creating original music
- ◆ develop advanced skills in musical analysis and aural discrimination
- ◆ develop knowledge of music and musical literacy through in-depth study and analysis
- ◆ evaluate their own work and that of others

This Course will also give learners the opportunity to develop their personal learning skills and their skills in analysing and evaluating and creating.

Progression

In order to do this Course, learners should have achieved the Higher Music Course.

Learners who have achieved this Advanced Higher Course may progress to further study, employment and/or training. Opportunities for progression include:

- ◆ Progression to other SQA qualifications:
 - Progression to other qualifications at the same level of the Course, for example Professional Development Awards (PDAs), Higher National Certificates (HNCs).
- ◆ Progression to further/higher education:
 - For many learners a key transition point will be to further or higher education, for example to Higher National Certificates (HNCs)/Higher National Diplomas (HNDs) or degree programmes in music-related subjects.
 - Advanced Higher Courses provide good preparation for learners progressing to further and higher education — learners doing Advanced Higher Courses must be able to work with more independence and less supervision. This eases their transition to further/higher education. Advanced Higher Courses may also allow 'advanced standing' or partial credit towards the first year of study of a degree programme.
 - Advanced Higher Courses are challenging and testing qualifications — learners who have achieved multiple Advanced Higher Courses are regarded as having a proven level of ability that attests to their readiness for higher education in HEIs in other parts of the UK as well as in Scotland.

This Advanced Higher could be part of the Scottish Baccalaureate in Expressive Arts. The Scottish Baccalaureates in Expressive Arts, Languages, Science and Social Sciences consist of coherent groups of subjects at Higher and Advanced Higher level. Each award consists of two Advanced Highers, one Higher and an Interdisciplinary Project, which adds breadth and value and helps learners to develop generic skills, attitudes and confidence that will help them make the transition into higher education or employment.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured progression involving two or more SCQF levels.

This Advanced Higher Course is in a hierarchy with the corresponding Higher Course or its Units.

Centres should take care to ensure that learners progressing from Higher to Advanced Higher are exposed to different contexts for learning and assessment to avoid repetition.

This may be achieved through the planned use of appropriately differentiated activities and contexts within Units. The level of learner support and the sophistication of responses expected would also be a useful factor in ensuring progression rather than repetition.

In Advanced Higher Courses, learners will be expected to demonstrate a greater degree of autonomy, with less support offered by the teacher/lecturer. This should increase the sense of ownership the learners have over their work and ensure that, even if they have previously completed the Course at a lower level, their interest in the subject is kept alive.

Additional information and guidance on possible approaches and strategies are included in the 'Approaches to learning and teaching' section below. This section also provides useful suggestions for teachers/lecturers working with differentiated levels within a group of learners. The range and progressive nature of music concepts at each successive SCQF level have been provided to minimise repetition and to create challenge for learners at all levels.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

Teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course.

The development of subject-specific and generic skills is central to the Course. Learners should be made aware of the skills they are developing and of the transferability of them. It is this transferability that will help learners with further study and enhance their personal effectiveness.

The skills, knowledge and understanding that will be developed in the Advanced Higher Music Course are:

- ◆ performing musically and technically demanding music in solo and/or group programmes
- ◆ using problem solving, planning and evaluation skills when developing and refining performing skills
- ◆ experimenting with and using a variety of compositional techniques in creating compositions and/or improvisations and/or arrangements
- ◆ in-depth knowledge of a range of music concepts, musical literacy and music styles
- ◆ analysis of musical works
- ◆ analysis of composers' use of music concepts and factors influencing the development of their music
- ◆ preparing and performing a programme of music of an appropriate level
- ◆ planning, developing and producing a folio of original music
- ◆ demonstrating aural perception and discrimination

Teachers/lecturers should ensure that learners are fully aware of the wide range of skills, knowledge and understanding that they are developing in the Units and Course as a whole. This should include all subject-related skills, knowledge and understanding. It is also important to highlight any associated transferable learning that is taking place which supports the development of skills for learning, skills for life and skills for work.

Teachers/lecturers can use feedback and/or peer or group review processes and structured reflection to help learners to identify their personal strengths and any areas for improvement in their own work and practice.

Approaches to learning and teaching

Advanced Higher Courses place more demands on learners — there will be a higher proportion of independent study and less direct supervision. Some of the approaches to learning and teaching suggested for other levels (in particular, Higher) may also apply at Advanced Higher level, but there will be a stronger emphasis on independent learning.

For Advanced Higher Courses, a significant amount of learning may be self-directed. This may require learners to demonstrate a more mature approach to learning and the ability to work on their own initiative. This can be very challenging for some learners, who may feel isolated at times, and teachers and lecturers should have strategies for addressing this. These could include, for example, planning time for regular feedback sessions/discussions on a one-to-one basis and on a group basis led by the teacher or lecturer (where appropriate). Some learning and teaching activities may be carried out on a group basis and, where this applies, learners could also receive feedback from their peers.

Teachers and lecturers should encourage learners to use an enquiring, critical and problem-solving approach to their learning. Learners should also be given the opportunity to practise and develop research and investigation skills and higher-order evaluation and analytical skills.

The need to encourage personalisation and choice is a recurring theme for qualifications developed to support Curriculum for Excellence. It is important for teachers/lecturers to create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of teaching and learning strategies that suit the needs of the learners.

This Course has been designed with a variety of opportunities for personalisation and choice for centres and learners. It also includes opportunities to use technology in music in innovative and creative ways.

Using music technology can be a valuable resource and an approach that can help when creating inclusive learning. Combining these with innovative and teaching approaches can also help the development of musical creativity. Further guidance on how technology can be used to support music learning, teaching and assessment is given in Appendix 1.

Learners will engage in a variety of learning activities as appropriate to the subject, for example:

- ◆ researching information for their subject, rather than receiving information from their teacher or lecturer
- ◆ using active and open-ended learning activities such as research, case studies and presentation tasks

- ◆ demonstrating development, improvement and refinement of techniques and practices in practical/performance-based elements

A wide range of teaching methodologies should be used in the delivery of the Course. These could include whole-class or direct teaching opportunities such as: peer teaching; individual and group work tasks; performances and/or presentations; and problem-based learning to develop learners' practical skills.

Throughout these activities, teachers/lecturers could encourage learners to reflect on their learning. The skills and underpinning knowledge of music that learners will develop in this qualification are based on developing their understanding of level-specific music concepts and related music literacy. These skills are developed and consolidated across the full range of learning experiences in the Units within the Course. A table of mandatory music concepts for this Course is provided in Appendix 2 of the *Advanced Higher Music Course Assessment Specification*.

Learning about Scotland and Scottish culture will enrich the learners' learning experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative society. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should do this.

Centres are free to sequence the teaching of the Outcomes, Units and/or Course in any order they wish. An integrated approach to delivery is best for promoting effective learning.

For more information see Appendix 1.

Developing skills for learning, skills for life and skills for work

The following skills for learning, skills for life and skills for work should be developed in this Course.

3 Health and wellbeing

3.1 Personal learning

5 Thinking skills

5.4 Analysing and evaluating

5.5 Creating

Teachers and lecturers should ensure that learners have opportunities to develop these skills as an integral part of their learning experience.

It is important that learners are aware of the skills for learning, skills for life and skills for work that they are developing in the Course and the activities they are involved in that provide realistic opportunities to practise and/or improve them.

At Advanced Higher level it is expected that learners will be using a range of higher-order thinking skills. They will also develop skills in independent and autonomous learning.

Some examples of potential opportunities to practise or improve some of these skills are provided in the following tables:

Music: Performing Skills Music: Composing Skills Understanding and Analysing Music		
3	Health and Wellbeing	3.1 Personal learning
Personal learning can be developed in this and all other Units in the Course where teacher/lecturers use AIFL approaches to plan teaching and learning experiences.		
	Reviewing Evaluating the significance and value of their learning about music, and their developing technical skills and musicality.	This could include reviewing personal progress, allowing the teacher/lecturer and learners to identify and plan for future learning.
		This process can be supported by the teacher/lecturer through one or more of the following activities: <ul style="list-style-type: none"> ◆ Recording ◆ Discussing: supported self-reflection ◆ Explaining: consolidation of learning ◆ Reporting ◆ Evaluating

Music: Performing Skills Music: Composing Skills Understanding and Analysing Music		
5	Thinking skills	5.3 Applying 5.4 Analysing and evaluating 5.5 Creating
In this approach, teaching sessions could be planned to include the following key phrases.		
	Purposes	Possible processes
Orientation	Generating interest in the subject — increasing learner focus and motivation to learn. This could be supported by technology-based resources.	<ul style="list-style-type: none"> ◆ Introducing ◆ Explaining ◆ Discussing
Structuring	Clarifying thinking about the topic or subject — helps teachers/lecturers plan next steps for learning. This approach could include individual target setting for learners.	<ul style="list-style-type: none"> ◆ Questioning techniques ◆ Discussing/predicting — making connections in learning
Restructuring	Encouraging testing and development of ideas and replacement of old ideas/skills with new information/skills — active learning experiences.	<ul style="list-style-type: none"> ◆ Practising ◆ Observing ◆ Measuring progress ◆ Recording
Reviewing	Evaluating the significance and value of learned information and skills, taking stock of personal progress and allowing teachers/lecturers and learners identify and plan for future learning.	<ul style="list-style-type: none"> ◆ Recording ◆ Discussing — supported self-reflection ◆ Explaining — consolidation of learning ◆ Reporting ◆ Evaluating
Application	Applying new learning to new situations — reinforcement and consolidation of learning in other contexts.	<ul style="list-style-type: none"> ◆ Relating to experience ◆ Discussing ◆ Interpreting

Approaches to assessment

Assessment in Advanced Higher Courses will generally reflect the investigative nature of Courses at this level, together with high-level problem-solving and critical thinking skills, and the skills of analysis and synthesis.

This emphasis on higher-order skills, together with the more independent learning approaches that learners will use, distinguishes the added value at Advanced Higher level from the added value at other levels.

There are different approaches to assessment, and teachers and lecturers should use their professional judgement, subject knowledge and experience, as well as understanding of their learners and their varying needs, to determine the most appropriate ones and, where necessary, to consider workable alternatives.

Assessments must be fit for purpose, and should allow for consistent judgements to be made by all teachers and lecturers. They should also be conducted in a supervised manner to ensure that the evidence provided is valid and reliable.

On completing the Advanced Higher Music Course, learners should be able to:

- ◆ perform music with technical skill, showing clear understanding and sensitivity to the composers' intentions
- ◆ use compositional skills and music concepts in sophisticated and creative ways, when creating original music
- ◆ demonstrate knowledge and understanding of musical concepts and literacy when listening to and analysing musical movements or works

These features will be assessed through a combination of Unit and Course assessment.

Unit assessment

Assessments must ensure that the evidence generated demonstrates, at the least, the minimum level of competence for each Unit. Teachers and lecturers preparing assessment methods should be clear about what that evidence will look like.

Sources of evidence likely to be suitable for Advanced Higher Units could include:

- ◆ personal profiles, with individualised target setting
- ◆ logbooks and structured reflection/evaluation used to support learning
- ◆ effective practice and rehearsal routines
- ◆ performance in online aural activities
- ◆ individual and/or small group creative tasks and learning activities
- ◆ peer and self-review feedback

Evidence should include the use of appropriate subject-specific terminology as well as the use of real-life examples where appropriate.

Flexibility in the method of assessment provides opportunities for learners to demonstrate attainment in a variety of ways and so reduce barriers to attainment.

The structure of an assessment used by a centre can take a variety of forms, for example:

- ◆ individual pieces of work could be collected in a folio as evidence for Outcomes and Assessment Standards
- ◆ assessment of each complete Outcome
- ◆ assessment that combines the Outcomes of one or more Units
- ◆ assessment that requires more than the minimum competence, which would allow learners to prepare for the Course assessment

Teachers and lecturers should note that learners' day-to-day work may produce evidence that satisfies assessment requirements of a Unit, or Units, either in full or partially. Such naturally-occurring evidence may be used as a contribution towards Unit assessment. However, it must still be recorded, and evidence such as written reports, recording forms, PowerPoint slides, drawings/graphs, video footage or observational checklists must be provided.

Combining assessment across Units

Units will be assessed on a pass/fail basis. All Units are internally assessed against the requirements shown in the *Unit Specification*. Each Unit can be assessed on an individual Outcome-by-Outcome basis or via the use of combined assessment for some or all Outcomes.

A combined approach to assessment will enrich the assessment process for the learner, avoid duplication of tasks and allow more emphasis on learning and teaching. Evidence could be drawn from a range of activities for a combined assessment. Care must be taken to ensure that combined assessments provide appropriate evidence for all the Outcomes that they claim to assess.

Combining assessment will also give centres more time to manage the assessment process more efficiently. When combining assessments across Units, teachers/lecturers should use e-assessment wherever possible. Learners can easily update portfolios, electronic or written diaries and recording sheets.

It may be that a strand of work that contributes to a Course assessment method is started when a Unit is being delivered and is completed in the Course assessment. In these cases, it is important that the evidence for the Unit assessment is clearly distinguishable from that required for the Course assessment.

Preparation for Course assessment

Each Course has additional time which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for Unit assessment, and, towards the end of the Course, for further integration, revision and preparation and/or gathering evidence for Course assessment.

For this Advanced Higher Course, the assessment methods for Course assessment are:

- ◆ **either** a performance **or** a portfolio
- ◆ **and** a question paper

Learners should be given opportunities to prepare for these and to practise relevant methods and approaches.

The performance will give learners an opportunity to demonstrate the following skills, knowledge and understanding:

- ◆ the ability to maintain musical flow and realise the composer's intentions
- ◆ interpretive flair and musicality
- ◆ the ability to perform music and respond to others (where performing in a group setting)

The portfolio will give learners an opportunity to demonstrate the following skills, knowledge and understanding.

The purpose of the portfolio is to allow candidates to demonstrate their creativity when applying their knowledge and understanding of music to create a portfolio of compositions and music.

The portfolio will assess the products of learning. It should include a minimum of two new pieces of music. Each portfolio must include at least one composition, but arrangements and improvised pieces of music can also be included within the portfolio.

Supporting contextual evidence of the creative process should also be included in the portfolio. This evidence could be in the form of programme notes/performance plans/scores as appropriate.

In the portfolio, marks will be awarded for:

- ◆ developing and refining musical ideas during the creative process
- ◆ the creative and assured use of compositional methods and music concepts including, melody, harmony, rhythm and structure
- ◆ the ability to create original music which is original to the learner

In relation to preparing for either the performance **or** the portfolio, teachers and lecturers should explain requirements to learners and make clear the amount and nature of the support they can expect. However, at Advanced Higher level it is expected that learners will work with more independence and less supervision and support.

The question paper will require demonstration of a depth of knowledge and understanding of music, music concepts, and musical literacy, drawn from across the Units in the Course. It adds value by requiring integration and application of knowledge and skills from across the Units. It assesses learners' ability to aurally discriminate between and recognise musical features in extracts of music.

The question paper will give learners an opportunity to demonstrate the following skills, knowledge and understanding:

- ◆ knowledge of a range of music concepts, music literacy and music styles

It will assess knowledge and understanding of music concepts and music literacy by asking questions that require learners to listen to performances of composers' work and describe what they hear. Their responses will be based on their understanding of the mandatory music concepts for the qualification, and of related conceptual understanding of music in varying forms and styles.

For more information see Appendix 1.

Authenticity

In terms of authenticity, there are a number of techniques and strategies to ensure that learners present work that is their own. Teachers and lecturers should put in place mechanisms to authenticate learner evidence.

In Advanced Higher Courses, because learners will take greater responsibility for their own learning and will work more independently, teachers and lecturers need to have measures in place to ensure that work produced is the learner's own work. For example:

- ◆ regular checkpoint/progress meetings with learners
- ◆ short spot-check personal interviews
- ◆ checklists which record activity/progress
- ◆ photographs, films or audio records

Group work approaches are acceptable as part of the preparation for assessment and also for formal assessment. However, there must be clear evidence for each learner to show that the learner has met the evidence requirements.

For more information, please refer to SQA's [Guide to Assessment](#).

Added value

Advanced Higher Courses include assessment of added value which is assessed in the Course assessment.

Information given in the *Course Specification* and the *Course Assessment Specification* about the assessment of added value is mandatory.

In Advanced Higher Courses, added value involves the assessment of higher order skills such as high-level and more sophisticated investigation and research skills, critical thinking skills and skills of analysis and synthesis. Learners may be required to analyse and reflect upon their assessment activity by commenting on it and/or drawing conclusions with commentary/justification. These skills contribute to the uniqueness of Advanced Higher Courses and to the overall higher level of performance expected at this level.

In this Course, added value will be assessed by means of:

- ◆ **either** a performance **or** a portfolio
- ◆ **and** a question paper

This Advanced Higher Course has a performance as one of the alternative assessment methods. As well as assessing application and challenge, the performance allows learners to demonstrate skills that show they can apply the theory that underpins the performance. In this way learners can demonstrate not only that they have the practical performance skills but also that they know how and when to use them, how to vary or adapt them to meet different and/or more difficult or unusual circumstances and how to apply them to more complex processes.

This Advanced Higher Course has a portfolio as one of the alternative assessment methods. This gathers a representative collection of a learner's work. The portfolio can be produced in a range of media. Teachers and lecturers are responsible for ensuring that materials included in the portfolio are authentic and are the learner's own work.

This Advanced Higher Course has a question paper as one of the assessment methods. This is used to assess whether the learner can retain and consolidate the knowledge and skills gained in individual Units. It assesses knowledge and understanding and the various different applications of knowledge such as reasoning, analysing, evaluating and solving problems.

Equality and inclusion

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course/Unit Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa/14977.html.

The greater flexibility and choice in Advanced Higher Courses provide opportunities to meet a range of learners' needs and may remove the need for learners to have assessment arrangements. However, where a disabled learner needs a reasonable adjustment/assessment arrangements to be made, you should refer to the guidance given in the above link.

Alternative approaches to Unit assessment to take account of the specific needs of learners can be used. However, the centre must be satisfied that the integrity of the assessment is maintained and where the alternative approach to assessment will, in fact, generate the necessary evidence of achievement.

Understanding and Analysing Music

There are many possible adjustments that could be made to support learners in this Unit. These include providing support to assist visually impaired learners reading music notation and using assistive technologies to support listening activities for learners with aural impairment.

In the Unit, the understanding of music requires learners to be able to evaluate both technical aspects of the performing skills, but also musicality. Sensitivity to rhythm, melody, timbre and/or dynamics has to be communicated by the learner.

Evidence of competence in this Unit can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners, for example:

- ◆ use of headphones
- ◆ adjustment to volume, and CDs incorporating extra time

Adjustments could also be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Unit.

Performing Skills

There are many possible adjustments that could be made to support learners in this Unit. These include providing support to assist visually impaired learners reading music, using assistive technologies to support performance, and providing support to allow hearing impaired learners to sense rhythm of accompaniment.

The Unit includes opportunities for personalisation and choice. For example, it provides a wide range of instrument choices, which could be helpful when selecting instruments for performing by physically impaired learners.

Evidence of competence in the Unit can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners.

Adjustments could also be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Unit.

Composing Skills

There are many possible adjustments which could be made to support learners in this Unit. These include providing support to assist visually impaired learners to create and/or notate music, using assistive technologies to support performances of music and compositions, and providing support to allow hearing impaired learners to create music.

Evidence of competence in the Unit can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners.

Appendix 1: Further information on Units in the Course

Additional guidance on development of skills

The mandatory subject skills, knowledge and understanding that will be assessed in the Advanced Higher Music Course could be developed in the following ways:

- ◆ preparing and performing a solo and/or group programme of level-specific music on two selected instruments or one instrument and voice
- ◆ performing with flair, style and sufficient accuracy while maintaining the musical flow and realising the composers' intentions

Repeated practice and rehearsal will be required for learners to be able to perform a programme of music with sufficient technical skill and control when performing in solo or as part of a group.

Skills developed could include, for example, negotiating and working collaboratively with others; interpersonal skills development, including resilience and self-management opportunities; and the chance to gain valuable insights from others, which could be used to help improve their own technical and musical skills. Skills could also be developed by learners by:

- ◆ applying their understanding of the creative process and composers' approaches when composing, arranging or improvising music and developing and refining their ideas
- ◆ investigating the musical impact and effect of social and cultural influences on composers and their music
- ◆ creating original music using complex compositional methods and selected music concepts in sophisticated, assured and creative ways that make musical sense and realise their creative intentions

This part of the Course gives learners the opportunity to use and apply their understanding of music in a creative way. The focus should be on creative experimentation and exploration using composing, arranging or improvisation techniques as appropriate. To support these activities, teachers/lecturers should encourage learners to review their creative choices, options and decisions. This part of the Course could also provide opportunities to help learners develop their discriminatory aural judgement when creating ideas for music that makes musical sense.

Creative activities could include composing music for a specific purpose, using music to 'draw' a scene, combining visual and aural learning modes and other creative project-based approaches to learning such as:

- ◆ recognising and distinguishing between a range of music concepts and styles of music
- ◆ applying the use of literacy skills

- ◆ identifying and analysing the use of music and styles in complex contexts
- ◆ critically reflecting on and evaluating their musical and creative skills and identifying areas for improvement

Developing learners' ability to discriminate aurally between different styles and music concepts will involve active listening. Teachers/lecturers should encourage this through structured listening tasks and activities. Where possible, learning about music and music styles should be contextualised and relevant to learners, helping them to understand the influences that shape Scottish music and other cultures.

This process could include the in-depth study of a diverse range of music, using a rolling programme of structured activities helping learners to understand and distinguish between the music concepts in each piece of music. This could be, for example, by engaging learners with individualised listening programmes based on specific music concepts using ICT-based online resources or centre-developed materials.

All expressive arts subjects encourage and support critical self-reflection. This activity drives learners to make improvements to their work and practice. In the Course, teachers/lecturers could be used to support learners to self-reflect on their rehearsal and preparation for performance. Teachers/lecturers could also help learners to consider their creative choices when creating ideas for music.

At this level learners are expected to be working in more independent ways. This type of increased independence could be demonstrated through taking on board the responsibility for managing and directing their learning in the Music: Performing Skills or Music: Composing Skills Units.

To support this process teachers/lecturers could use one-to-one discussions with learners or group discussions with the class to raise the learner's awareness of the features and key stages of the creative process in composing and when developing their performing skills. This could be helpful in encouraging learners to manage and use their time more effectively and support them to make connections in their learning.

These skills can be developed on an ongoing basis throughout the Course.

Additional guidance on sequencing and delivery

Units and the Course

Centres should be aware that there are many different ways of delivering the Advanced Higher Music Course. The following information provides some advice on possible approaches to developing learning and teaching approaches for the Course.

There are three mandatory Units in the Advanced Higher Music Course. The level of demand in each Unit corresponds with the Scottish Credit and qualifications Framework at level 7.

The Units may be delivered in any order. Although they may be delivered sequentially or concurrently, an integrated approach to delivery is best for promoting effective learning, for example:



All the Units in the Course include practical learning activities that allow learners to integrate and apply their knowledge of music concepts and music literacy in a range of contexts. Learners will listen to a variety of music during the Course, and will develop discriminatory awareness of a range of music styles and music concepts. These concepts will underpin the study and exploration of music across the Course.

The concepts for the Curriculum for Excellence Music Courses are categorised under the following broad headings:

- ◆ styles
- ◆ harmony and melody
- ◆ texture, structure and form
- ◆ timbre and dynamics

The Course could be delivered using a variety of learning and teaching approaches. In some cases learners may also choose to complete Units on a free-standing basis.

Performing activities in the Course provide opportunities for learners to use ongoing practice and rehearsal to improve the quality of their technical and performance skills. They may provide useful opportunities for shared listening experiences, and may also be used as a stimulus for composing activities.

When composing or creating their own original music, learners should be encouraged to investigate the different ways composers develop ideas and music, before beginning to explore and experiment and develop their own ideas and music.

Creating music can be approached in a variety of ways, depending on the skills and abilities of each learner. For some learners this may be by generating musical ideas using a stimulus or theme to develop their ideas or through improvised playing. Other learners may benefit from using more structured creative activities and approaches through composing and arranging activities.

Whichever approach is used, learners should use their knowledge and understanding of music from across the Course when developing their own ideas for music.

Integration within and across Units

A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with the retention of skills so that they may be transferable and capable of being applied to new and different contexts, but also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment.

The Music Course has been designed to provide opportunities for learning and teaching activities which promote integration and to create opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities. The teaching of Music readily lends itself to a variety of delivery methods, due to its focus on performing and creating music and developing listening skills.

Lists of permitted instruments, combinations of instruments and exemplification of appropriate levels of difficulty are given in Appendix 1 of the *Course Assessment Specification*.

Teacher/lecturers should encourage learners to critically self-reflect on their learning across the Course. This process could help learners to see the links and interconnectivity between the individual Units in the Course. By reflecting on and being encouraged to record their thoughts and insights, learners will become progressively more able to reach informed choices and to identify opportunities for improving their skills and knowledge of music. They will also learn to more effectively discriminate the strengths and areas for improvement in their creative composing work and in the performances and compositions of others.

Additional guidance on approaches to assessment

Some suggested approaches to assessment include opportunities where learners:

- ◆ understand clearly what they are trying to learn, and what is expected of them.
When Units are being completed as part of the Course, assessment should enable learners to develop skills, knowledge and understanding required for successful completion of the Course assessment.
- ◆ are given feedback about the quality of their work, and what they can do to make it better.
Feedback supports learning and assessment. Teachers/lecturers should give learners accurate and regular feedback about their learning and ensure that they are actively involved in the assessment process.
More specifically, teachers/lecturers should:
 - clarify their expectations of their learners and offer them high-quality, timely information about their progress
 - encourage the use of self-assessment and the dialogue between themselves and the learners and between the learners themselves
 - ensure that their feedback enhances learners' motivation and self-esteem and helps to improve both their own and their learners' performance
- ◆ are given advice about how to go about making improvements
- ◆ are fully involved in deciding what needs to be done next, and who can give them help if they need it

Suggested approaches to assessment should also:

- ◆ cover subject content at the appropriate level
- ◆ where appropriate, provide a balance of assessment methods and encourage alternative approaches taking account of any specific needs of their learners

Assessment methods should offer all learners an equal opportunity to demonstrate their achievement. This should be reflected in the language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

A variety of approaches can be used for assessment in this Course. Some examples are provided below. These are general illustrative examples covering the main forms of assessment applicable to this Course. These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding.

- ◆ **observation** — of naturally-occurring skills, using an observation checklist
- ◆ **product evaluation** — of performances and compositions
- ◆ **questioning** — checking underpinning knowledge of the subject
- ◆ **personal interviews** — discussing and identifying next steps for learning

It is recommended that teachers/lecturers involve learners in the identification of assessment opportunities and build in opportunities for feedback on progress. This will ensure that learners are clear about what is expected of them.

Interviews with learners could help teachers/lecturers ensure that they understand and are working through the creative process and are supported to recognise the development of their musical and technical skills and creativity.

The *National Assessment Resource* will support teachers in developing a shared understanding of standards and expectations.

Additional guidance on Composing Skills

Aim

The general aim of this Unit is to allow learners to experiment with using a range of advanced compositional methods and music concepts in sophisticated and creative ways.

Composing skills

Learners will investigate how music is created by others and the things which influence their work. They will use their understanding of the creative process, to inspire and influence their own musical choices and decisions.

Advanced Higher

On completion of the Unit, learners will be able to create their own original music using music concepts and compositional techniques to realise their ideas.

The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the Advanced Higher Music Course

Skills, knowledge and understanding

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit, learners will:

- ◆ plan, develop refine and create short pieces of music that make musical sense
- ◆ experiment and use selected music concepts and compositional methods in sophisticated and creative ways
- ◆ critically reflect on their music and on the musical impact of their creative choices and decisions
- ◆ analyse how compositional methods and music concepts are used by others

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

- ◆ teacher's/lecturer's demonstration of composing skills
- ◆ performing compositions and music, either to the teacher/lecturer or to others in the class
- ◆ teacher/lecturer-supported peer-review and self-review processes
- ◆ visits from practising musicians and performers

A suggested teaching approach is using technology to support teaching, learning and assessment. This approach could be used to create a more integrated approach for teachers/lecturers and learners.

This could, for example, incorporate self- and peer-review checklists and activities, showcase examples of composers' work and different creative approaches to creating music. It could also be used to help to reinforce learners understanding and familiarity with music concepts and music literacy through the use of interactive quizzes, aural music excerpts and related activities.

At this level teachers/lecturers should be encouraging learners to take on responsibility for managing and directing their own learning.

Developing composing skills

All learners should have opportunities to explore and experience music activities through improvising, arranging and composing music. At this level learners may particularly benefit from developing their own ideas using compositions and improvisations.

These experiences should be practical activities where learners can build on prior musical experiences gained through the elements of listening to and/or performing music. An integrated approach makes learning relevant and meaningful to learners.

During the Unit learners will develop their ideas by experimenting with sound through composing/improvising/arranging for a variety of purposes. These include developing:

- ◆ musical ability through experimentation with sound
- ◆ the ability to organise and produce musical ideas, using appropriate skills and techniques

Throughout the Unit learners should be introduced to a variety of approaches which can be used for creating music and to a variety of stimuli which will inspire learners' creativity. Stimuli could include:

- ◆ audio/live performances in a range of genres
- ◆ workshops, exploring rhythm using improvisation
- ◆ pictures, paintings, photographs and films, responding to mood, colour, shape

Stimuli can be explored in a range of contexts including:

- ◆ working with others, sharing ideas
- ◆ interdisciplinary projects

Learners should be introduced to a variety of approaches used for creating music by the teacher/lecturer. This could include structured group activities, creating musical ideas through improvising or composing music. At this level, learning activities could be based on structured short activities and assignments prepared by the teacher/lecturer which help learners to work through the creative process.

The following suggested approaches could be used at this level:

- ◆ Composing a show or pop song — verse, bridge, chorus and modulation with accompaniment.
- ◆ Composing a pop/rock song — verse, bridge, chorus and modulation with appropriate instrumental parts.
- ◆ Composing a vocal work in a classical style — ternary form, ornamentation, use of foreign language.
- ◆ Composing a lied — through composed, equal consideration to vocal and accompanying piano part, word painting.
- ◆ Composing/arranging a vocal work in three or four parts for a vocal ensemble.
- ◆ Creating music to go with a short film, video game, story or picture — considering changes in tempo, timbre, melody, rhythm and harmony in response to stimuli.
- ◆ Improvising solos and riffs over a chord structure, which might include chords with added 7ths, 6ths, suspensions, augmented and diminished chords.
- ◆ Composing music in a selected genre for ensemble such as wind band, orchestra or jazz band.
- ◆ Developing an original theme — modulating, changing time signatures, tempo changes, stylistic changes to original theme, expanding orchestration.
- ◆ Polyphonic work for two or three parts or voices.

- ◆ First movement of a sonata (in sonata form) for solo piano or any appropriate instrumentation (flute with piano accompaniment etc).
- ◆ Twentieth century and experimental musical styles — aleatoric, prepared piano, serialism.
- ◆ Composing music developing a chord sequence including:
 - chords with added 6ths and 7ths, augmented and diminished chords, suspensions
 - composing a melody over the chord sequence
 - adding a bass line
 - composing a counter melody

At this level, learners could be developing their creativity through small group working approaches or working independently. Teacher/lecturers should help learners to scaffold their learning and to create learning activities that are designed to build on any relevant prior learning and/or skills.

The Unit allows scope for learners to develop their ideas and create their music in a range of ways. This process could include using music technology in creative ways. Learners can experiment, develop and refine their creative ideas using a wide range of creative software packages. Learners can also reflect on and review progress by recording their ideas and then listening to them. This might include creating ideas for music using live performing or playing, music technology or combinations of these.

Teachers/lecturers should encourage learners to consider different approaches that are used by musicians when composing and creating music. There is no minimum overall length required for the piece(s) of music. Teachers/lecturers should make learners aware that they must demonstrate some development of their musical ideas. Learners should be made aware of the success criteria for this Unit.

This could include prompting learners to consider:

- ◆ structure, for example verse, bridge and chorus; 12-bar blues; binary form; ternary form; rondo form; theme and variations; sonata form
- ◆ timbres, for example forte, piano, crescendo, diminuendo, legato, staccato, instrumental/vocal timbres
- ◆ effects such as reverb and distortion
- ◆ rhythm, for example simple time, compound time, syncopation, ostinato, hemiola, cross rhythms, triplets, time changes, irregular time signatures
- ◆ melody, for example ascending, descending, step, leap, passing notes, ostinato, repetition, sequences, counter melody, imitation
- ◆ harmony, for example chords I, II, IV, V and VI, added 6ths and 7ths, diminished and augmented chords, key change, modulation, ground bass, walking bass, major, minor, atonal, modal
- ◆ style, for example rock/pop, blues, jazz, minimalist, impressionist, classical, serial

All of these elements can also be explored through related listening and performing activities.

The development of a learner's creative skill can be supported through the use of questioning techniques. Questions should be used where possible to ascertain a learner's level of understanding and awareness and to help develop their creative decision making abilities. Examples of reflective questions could include:

- ◆ What things influenced your choice of music style?
- ◆ What were your reasons for using these concepts in your work?
- ◆ How did you approach using and combining your music concepts?
- ◆ Which parts of your composition were successful?
- ◆ Why do you think these worked well?
- ◆ What would you change or do differently and why?
- ◆ Is there anything in your ideas you could explore further? Rhythm, melody, harmony, instruments, and the possible effects and playing techniques?

In the Unit learners should be given the opportunities to develop and experiment with developing ideas for music in a variety of ways. These could include:

- ◆ composing
- ◆ improvising
- ◆ arranging

Learners should also be supported by the teacher/lecturer to review their work and to identify areas for improvement. Learners could be encouraged, for example, to consider the overall 'shape' of the music or to consider how they responded to their selected stimuli.

For assessment, they could produce a performance plan or musical score in a variety of ways, for example:

- ◆ a written or oral account describing the structure and content of the piece(s)
- ◆ music notation — staff, graphic or tab as appropriate

However, care should be taken by the teacher/lecturer that the production of such a plan or score does not inhibit the creative process.

Learners will evidence their creativity when exploring and experimenting with combining and using selected music concepts in their work. This work could include working with combinations of music concepts drawn from the music concept list for the Course.

While the preferred method of creating music is likely to be personal to each learner, this Unit could be used to allow learners to informally try out and experience creating music in a variety of different ways.

Group work approaches could be used where it is helpful to share tasks and promote team working skills. However, there must be clear evidence for each learner to show that they have met the required Assessment Standards for the Unit.

Teachers/lecturers should observe and record learner progress and achievement throughout the Unit whenever evidence of competence is demonstrated. Digital recordings of work and compositions could be used to record creative activities and progression. Observation checklists can be used by teachers/lecturers to track learners' achievement. The categorisation used within the observational checklists could be based on commenting on the following:

- ◆ how well their music realises their creative intentions for the piece
- ◆ the creative, effective and sophisticated use of music features — including, for example, concepts, structure/texture/form
- ◆ the overall quality of the composition and if it makes musical sense
- ◆ the ability to create music in response to a task or stimuli
- ◆ an ability to use aural discriminatory awareness when developing their ideas

These suggested categories include elements taken from the music concept list for this Course, allowing learners to actively apply knowledge and understanding of music and music literacy when composing and creating music.

At this level there should be evidence of review and refinement of their creative and musical skills. Teachers/lecturers could use structured informal discussions to help learners consider how they could develop and further improve their composing skills.

Approximately three quarters of the Unit time should be spent on a variety of structured class-based activities. These should be designed to allow learners to try out a variety of approaches to creating music, either individually or in groups. The remaining time in the Unit should be used for supported reflective discussion and to gather and document formal assessment and re-assessment evidence, where this is needed.

Approaches to assessment and gathering evidence

In this Unit, learners will provide evidence of:

- ◆ analysing others' use of compositional methods and music concepts and the contexts which influenced the work
- ◆ creative development and refined use of music concepts and compositional methods
- ◆ critical reflection on their creative decision making

Additional exemplification of assessment is provided in the *National Assessment Resource*.

In teaching and learning there may be opportunities in the delivery of the Unit to observe learners providing evidence which satisfies completely or partially, the evidence requirements for one or more Assessment Standards or the full Outcome. This is naturally occurring evidence and this evidence can be recorded as evidence using an observation checklist.

A combination of practical and supporting written or recorded oral evidence is required for this Unit. The work could be assessed in different ways, depending on the preferences of centres and learners as all essential evidence requirements for the Unit are covered.

A continuous assessment approach is recommended. Practical evidence could be documented by the teacher/lecturer using an observation checklist, or be evidenced by digital recordings of their music. Where recordings are being developed for assessment purposes, these should be able to be played back using a suitable digital format.

The experimental compositions and supporting evidence of the creative process should demonstrate:

The creative process — composing/improvising/arranging

- ◆ musical coherence and balance
- ◆ sophisticated and creative use of music concepts and sound/timbre
- ◆ developing, refining and creating musical ideas
- ◆ understanding and creative use of compositional approaches

Supporting evidence of the creative development process may be recorded in a checklist, supported by oral questioning and discussion with individual learners. Evidence could also be captured in a blog or in a journal kept by the learner. Practical evidence could also be supplemented by a written or oral description of their creative choices and decisions in a programme note or in draft music scores or direction plan, depending on the compositional approaches used by the learner.

Assessment of learners can be carried out at any point during teaching and learning in this Unit.

When developing their compositions and music, learners may work either individually or in groups. During this time, teachers/lecturers should observe the learners' skills development informally and formally, and offer them constructive feedback, helping them to identify areas for improvement in their work.

Open-ended questions should be used as these are helpful in guiding learners to think logically, and help them to identify personal strengths and areas for improvement in a more autonomous manner. Learners should also be encouraged to reflect on their own skills and to use peer and self-review feedback to make improvements to their work.

Learners could also create digital recordings of themselves or others in the class performing their own music compositions.

Where work being presented for Unit assessment has been produced outside the classroom setting, teachers/lecturers must ensure that the work presented has been produced by the individual learner. This process is known as authentication.

Additional information on authentication can be found in the SQA publication [Guide to Assessment](#).

Additional guidance on Performing Skills

Aim

The general aim of this Unit is to help learners develop, refine and consolidate their performing skills on two selected instruments or on one instrument and voice.

Performing skills

They will assuredly perform level-specific music with sufficient accuracy and will maintain the musical flow, realising the composers' intentions and performing with flair and style.

Advanced Higher

On completion of the Unit, learners will have developed a range of sophisticated performing, technical and interpretive skills across a range of music styles.

The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the Advanced Higher Music Course

Skills, knowledge and understanding

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit, learners will:

- ◆ improve and refine their performing skills using practice and rehearsal
- ◆ show understanding and sensitivity of the composers' intentions when performing music
- ◆ perform challenging music with accuracy (tempo, pitch and rhythm), understanding and sensitivity
- ◆ critically self-reflect and evaluate the quality and accuracy of their performing skills

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

- ◆ teacher's/lecturer's demonstration of instrumental and performing skills
- ◆ informal performing, either to the teacher/lecturer or to others in the class
- ◆ teacher/lecturer-supported peer-review and self-review processes

- ◆ visits from practising musicians and performers

Where practicable, learners should have the opportunity to hear and see live performances. Links with musicians, bands, choirs, orchestras etc at local and national levels can be an inspiration for learners. The use of digital recordings of performances using the internet can be a great learning tool too.

Creating performing opportunities is to be actively encouraged. In class, mini-concerts to classmates can be a great way to perform to an audience, and to develop strategies in a live performance situation. These performances would also allow for self and peer reflection to take place.

At this level teachers/lecturers should be encouraging learners to develop responsibility for managing and directing their own learning.

Innovative and creative ways of using technology can be a valuable resource in creating inclusive learning and teaching approaches and can also assist with developing learners' creativity.

Using technology creatively in learning could incorporate: self- and peer-review checklists and activities for developing performing skills; showcase examples of musicians' work; and performances of a variety of music styles and forms. It could also be used to help reinforce learners understanding and familiarity with music concepts and music literacy. Through the use of interactive quizzes, aural music excerpts and related listening activities, learners could, for example, make connections between music signs, symbols and terms.

Developing performing skills

Creativity skills can be developed in this Unit in a number of ways. Some examples may include:

- ◆ selecting appropriate keyboard sounds for use when performing which help create the 'mood' for the performance
- ◆ creating their own fills for drum kit
- ◆ working out a solo with a guitar or bass guitar
- ◆ selecting pieces of music

Teachers/lecturers should support learners to consider their practice and rehearsal approaches, and to identify where improvements could be made. In the Unit learners will be involved in developing their performing skills with regard to tempo, pitch, rhythm and musical flow. They will evidence these skills when exploring and performing music in a variety of styles and of relatively short duration throughout the Unit. The level of challenge of this music is detailed in the following table.

Learners may also perform pieces from current or past syllabuses (including graded anthologies) at appropriate grade levels in ABRSM, Trinity Guildhall, RockschooL, London College of Music, and Royal Conservatoire of Scotland (RCS) Scottish Traditional Music Grade Exams. It is the responsibility of centres to provide documentary evidence to support the grade level as presented.

Detailed below is a list of levels in National Qualifications in Music related to their counterparts in ABRSM, Trinity Guildhall, RockschooL, and London College of Music.

National Qualifications	ABRSM, Trinity Guildhall, RockschooL, London College of Music
National 3	Grade 1 and above
National 4	Grade 2 and above
National 5	Grade 3 and above
Higher	Grade 4 and above
Advanced Higher	Grade 5 and above

Learners can choose to perform individually or as part of a group in this Unit. They can perform any music which meets the required standards of challenge for this SCQF level. Where appropriate, backing tracks and accompaniments can be used when performing.

Learners should regularly reflect on their own work and record their progress.

When demonstrating solo performing skills, learners can use a variety of music. These could include for example:

- ◆ an unaccompanied solo
- ◆ an accompanied solo
- ◆ a piece of music where the learner has a substantial solo part

A group performance of music is defined as consisting of two or more learners including the candidate. Where a learner is demonstrating their musical skill within a large group or ensemble, the teacher/lecturer should be able to clearly identify the individual's part and contribution to the piece.

To help learners make the best use of their practice time, a good practice regime should be established.

This could include learning how to:

- ◆ tune the instrument
- ◆ use a metronome to practise at a variety of speeds
- ◆ record rehearsals to hear which parts of the music need further practice
- ◆ break difficult sections into small chunks, practising slowly and repeatedly, and then gradually build the tempo back up again
- ◆ have a variety of music to practise
- ◆ practise counting rests as well as playing notes
- ◆ make a practise timetable for each week
- ◆ set targets in each practise session
- ◆ keep a progress diary to track improvements
- ◆ listen to other professional recordings of performances on your instrument
- ◆ perform in front of other people

- ◆ be aware of assessment/performance dates and prepare in advance for them
- ◆ take good care of your instrument and music
- ◆ ask your teacher/lecturer for help when needed

Teachers/lecturers should observe and record learners' progress and achievement throughout the Unit whenever evidence of competence is demonstrated. Observation checklists can be used to track learner achievement. Digital recordings of performances and rehearsal could also be used to support and record skills development in this Unit.

The categories in the observational checklists should be based on providing comment on the following areas of technical control and musicality:

- ◆ overall technical accuracy — including pitch and rhythm, harmony/melody
- ◆ holistic ability to communicate the composers' intentions for the pieces — including tempo/fluency, timbre/dynamics and musical skill

For example: musical, technical skills and creativity could be developed in the *Music: Performing Skills* Unit as described below.

Keyboard		
	Musical skills/creativity	Technical skills
Advanced Higher	Choice of accompaniment Style/voice/voice change/tone/ tone change/ intro and ending	Full fingered chords Major/minor/added7ths/augmented/diminished/increased demand in melody, ie increased range, added harmony, more complex rhythms in the right hand

In this Unit, learners have to review their music and technical skills and identify strengths and areas for improvement in their performing skills. At this level, teachers/lecturers should provide support and guidance to help learners objectively reflect on their skills, using for example questions or prompts to guide discussion.

Approaches to assessment and gathering evidence

Assessment approaches and associated tasks used by centres should:

- ◆ cover subject content at the appropriate level without bias or stereotyping
- ◆ use content, resources and assessment materials that recognise the achievements, and contributions of different groups
- ◆ where appropriate, provide a balance of assessment methods and permit alternative approaches

In this Unit, learners will provide evidence of:

- ◆ secure and consistent levels of musical control, related to pitch and rhythm, tempo and musical flow
- ◆ performing musically convincing pieces of music on their two selected instruments, or one instrument and voice, showing consistent levels of musical control, sensitivity, interpretive flair and style
- ◆ applied critical self-reflection and evaluation skills

Additional exemplification of assessment is provided in the *National Assessment Resource*.

Some suggested methods of gathering evidence for this Unit are detailed below. NB Performance evidence is required for this Unit.

Performance evidence could be recorded by the teacher/lecturer using an observational checklist, or by digitally recording learners performing pieces of music individually or in groups. Where digital recordings are used as assessment evidence, these should be able to be played using suitable digital formats.

A continuous assessment approach is recommended. Assessment of learners can be carried out at any point during teaching and learning.

Whatever approach is used, centres should carefully consider its relative benefits to the wider candidate learning experience and consider its benefits in preparing learners for future study.

When developing their performing skills on their two selected instruments or on instrument and voice, learners may work either individually or in groups. Regular practice and rehearsal time will allow learners to build up their performing experience and help them master technical control of their two instruments, or instrument and voice. A list of approved instruments for this Course is provided in Appendix 1 of the *Course Assessment Specification*.

During this time, teachers/lecturers should observe the learner's skills development informally and formally and offer them constructive feedback, helping them to identify areas for improvement in their performing.

Additional guidance on Understanding and Analysing Music

Aim

The general aim of this Unit is to develop learners' knowledge and understanding of music, music concepts, musical literacy and analytical skills.

Understanding Music

They will analyse the musical impact of social and cultural influences on musical styles.

Advanced Higher

On completion of the Unit, learners will be able to analyse sections of musical movements or works, demonstrating in depth understanding of the music.

The Unit can be delivered:

- ◆ as a free-standing Unit
- ◆ as a component of the Advanced Higher Music Course

Skills, knowledge and understanding

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:

- ◆ negotiate suitable musical movements or works for study
- ◆ analyse the impact of social and cultural influences on the development of music with reference to style and form, melody, harmony and rhythm
- ◆ identify and analyse the use of level specific and other music concepts, signs and symbols
- ◆ identify and distinguish between complex music concepts in excerpts of music

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

- ◆ aural exercises, quizzes or listening styles
- ◆ listening to the performances of others
- ◆ teacher/lecturer-supported discussions or investigative research into the social and cultural influences on musical styles and forms
- ◆ visits from practising musicians and performers

A suggested teaching approach is using technology to support teaching, learning and assessment. This approach could be used to create a more integrated approach for teachers/lecturers and learners and could be used effectively in this Unit.

This could for example, incorporate self and peer review checklists and activities, including online aural listening exercises. This approach could also be used to help to reinforce learners' understanding and familiarity with music concepts and music literacy through the use of interactive quizzes, aural music excerpts and related online activities.

At this level teachers/lecturers should be encouraging learners to take on responsibility for managing and directing their own learning.

Developing understanding of music

Learners will listen to a variety of music in the Unit and will develop discriminatory awareness of a related range of music and stylistic concepts. Knowledge of these concepts underpins the study and exploration of music across the Advanced Higher Music Course.

The concepts used to develop learners' understanding of music are categorised under the following headings:

- ◆ style
- ◆ harmony and melody
- ◆ rhythm and tempo
- ◆ texture, structure and form
- ◆ timbre and dynamics

Learners will listen to a variety of different styles of music in this Unit. Learning about music will include opportunities to explore and develop their understanding of Scottish music and other musical styles.

By listening to and learning to identify and distinguish differences in a variety of audio music, learners will develop their appreciation of music and its expressive and creative potential.

By analysing sections of musical movements or works learners will develop an in depth understanding of musical structure and composers' intentions.

Teacher/lecturers should observe and record learners' progress and achievement throughout the Unit whenever evidence of competence is demonstrated. Observation checklists can be used to track learner achievement or using oral questioning or discussion. Alternatively, learners could complete worksheets or written responses to show their understanding of the music. Evidence of competence could also be gathered through e-assessment.

When determining whether learners have sufficient expertise and knowledge of music for this Unit, teachers/lecturers should refer to the mandatory music concepts and related music literacy required for the Course. A table of the mandatory music concepts for the Course is provided in the *Advanced Higher Music Course Assessment Specification* and on SQA's website.

If delivering this Unit as part of the Advanced Higher Music Course, an integrated approach to delivering the Units across the Course is recommended. An example of this type of approach is described in the National 3 *Understanding Music Unit Support Notes*.

Teachers/lecturers could construct a wide range of learning experiences to build learners' confidence and ability to aurally distinguish between music concepts and instruments in excerpts of music. These experiences and activities should

also help learners to make connections to how these sounds relate in visual terms to signs and symbols used in music scores. Where possible, the development of learners' understanding of music literacy should be consolidated and reinforced by applying these skills in practice.

To maximise the benefits of learning, knowledge and understanding of music literacy could be linked to and developed in active ways by learners when performing music or creating their own ideas and music.

This Unit allows learners to develop their abilities to distinguish aurally between different music concepts and to recognise and distinguish the sound of particular music styles.

This Unit creates opportunities for learners to develop their knowledge and understanding of music in context. By considering the impact of external social and cultural influences on the development of music and music styles/forms by exposure to modern and traditional forms of music and their distinctive sounds and musical 'shape', learners can more fully appreciate and recognise the diverse, individual and creative forms of music.

Approximately three quarters of the Unit time should be spent on listening to music from differing styles and genres, identifying what music concepts are being heard and how these are used in the music, and analysing sections of musical movements or works. Learners should reinforce their understanding by using and making links between aural and visual music signs, symbols and terms. The remaining time should be used for supported self-reflection on learning, for assessment and re-assessment where applicable.

Approaches to assessment and gathering evidence

In this Unit, learners will provide evidence of:

- ◆ discriminatory aural awareness
- ◆ recognition and understanding of a range of music concepts, signs and symbols
- ◆ analysis of musical movements or works and the impact of social and cultural factors

Some suggested methods of gathering evidence for this Unit are detailed below.

Performance evidence of active listening skills, aural discriminatory awareness and analytical skills is required for this Unit. The work could be assessed in different ways depending on the preferences of centres and learners as all essential evidence requirements for the Unit are covered.

This evidence could be recorded by the teacher/lecturer using an observation checklist to record oral responses based on audio recordings of extracts of music. Learners could also complete written tests using a variety of question formats. Music analysis skills could be presented orally aided by ICT or in a

written fashion. A continuous assessment approach is recommended for this Unit. E-assessment methods and approaches would also be suitable for this Unit. Teachers/lecturers could also introduce timed questions for assessment to help learners develop their active listening skills.

Whatever approach is used, centres should carefully consider its relative benefits to the wider candidate learning experience. Learners should also be encouraged to reflect on their learning and to use review and group discussions to develop their thinking and understanding of music.

Draft

Appendix 2: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.
- ◆ Building the Curriculum 4: Skills for Learning, Skills for Life and Skills for Work
- ◆ Building the Curriculum 5: A Framework for Assessment
- ◆ [Course Specifications](#)
- ◆ [Design Principles for National Courses](#)
- ◆ [Guide to Assessment](#)
- ◆ [Overview of Qualification Reports](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [SCQF Handbook: User Guide](#) and [SCQF level descriptors](#)
- ◆ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
- ◆ [Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)

Administrative information

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History of changes to Advanced Higher draft Course/Unit Support Notes

Course details	Version	Description of change	Authorised by	Date

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