

Music
Advanced Higher

First edition – published March 2006

National Course Specification

COURSE Music (Advanced Higher)

COURSE CODE

There are two routes and two entry codes in the Advanced Higher Music Course, distinguished by candidate choice of optional Units:

- ◆ **Music with Performing CODE: C231 13**
For candidates opting for the Unit: Performing (Advanced Higher)
- ◆ **Music with Technology CODE: C233 13**
For candidates opting for the Unit: Performing with Technology (Advanced Higher)

COURSE STRUCTURE

This Course consists of three 40 hour Units.

All candidates must take the **two mandatory** Units

- ◆ Music: Composing (Advanced Higher) 1 credit (40 hours)
- ◆ Music: Listening (Advanced Higher) 1 credit (40 hours)

and **one** of the following optional Units:

- ◆ Music: Performing (Advanced Higher) 1 credit (40 hours)
- ◆ Music: Performing with Technology (Advanced Higher) 1 credit (40 hours)

All Courses include 40 hours over and above the 120 hours for the Units. This may be used for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the following, or equivalent:

- ◆ Higher Music

Administrative Information

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National Course Specification (cont)

COURSE Music (Advanced Higher)

PROGRESSION

This Course or its Units may provide progression to:

- ◆ Higher National programmes
- ◆ Higher Education
- ◆ training or employment

CREDIT VALUE

The Advanced Higher Course in Music is allocated 32 SCQF credit points at SCQF level 7*

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

CORE SKILLS

There is no automatic certification of Core Skills or Core Skill components in this Course.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

RATIONALE

Engaging in some form of musical activity plays a prominent part in our cultural life. Through the study of Advanced Higher Music a candidate will experience music as performer, composer and listener. This broad approach provides candidates with opportunities to develop their general interests in music, but this Course also provides candidates with the opportunity to choose a particular focus on developing skills in performance or performance with the use of technology. It is designed to serve the needs of those who:

- ◆ wish to study the subject as part of a general education
- ◆ wish to pursue a leisure interest in music
- ◆ intend to follow a career in music

Emphasis is placed on the study of music through practical activities which include, depending on candidate choices:

- ◆ active participation in solo and group performing and accompanying
- ◆ the technologies of MIDI Sequencing and sound engineering and production
- ◆ listening to music from a wide range of genres, styles and cultures
- ◆ creative expression through composing, improvising or arranging

Through their connected and integrated experience of the three musical activities of performing, listening and composing candidates will acquire practical knowledge and understanding of the subject, which contributes to personal development and enhances quality of life, while developing skills for further study and enjoyment of music.

The performing skills, conceptual knowledge and understanding, and creative use of compositional techniques which form the content of the Course in Music at Advanced Higher build on skills and knowledge developed in Higher Music. The uniform structure of Units at all levels from Access to Advanced Higher creates a progression framework.

Performing is at the centre of the Advanced Higher Music Course. Candidates who wish to concentrate on instrumental or vocal performance will opt for the *Music: Performing (Advanced Higher)* Unit, while candidates who wish to study performance in the context of music production will opt for the *Music: Performing with Technology (Advanced Higher)* Unit.

Music: Performing (Advanced Higher)

As at previous levels candidates will have the opportunity to develop performance skills solo and/or in group in one of the combinations below:

- ◆ two instruments
- ◆ one instrument and voice
- ◆ one instrument/voice and accompanying

Performances will be of longer duration than at previous levels and will include works which make increased technical and musical demands.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Music: Performing with Technology (Advanced Higher)

As at previous levels candidates will have the opportunity to develop performance skills solo and/or in group on one instrument/voice. Performances will be of longer duration than at previous levels and will include works which make increased technical and musical demands. Additionally, candidates will develop their knowledge, understanding and practical application of MIDI Sequencing or sound engineering as instruments of music technology in order to produce a folio of recordings.

In addition to studying either *Music: Performing (Advanced Higher)* or *Music: Performing with Technology (Advanced Higher)*, all candidates will take the mandatory Units in Composing and Listening.

Music: Composing (Advanced Higher)

Candidates at this level will have the opportunity to build competence in handling a wide range of compositional techniques which they will use to produce a folio of original work. Their broad experience of Music as performers, music technologists and listeners will help inform their use of compositional techniques. This area of the Course presents candidates with a unique opportunity to explore musical ideas, to solve problems and to make personal decisions about style, the selection and deployment of performance forces, and the use of compositional devices. By engaging in this process they will both develop their creativity and express their individuality.

Music: Listening (Advanced Higher)

The Course provides scope to listen to a variety of music and to develop discriminatory awareness of a range of musical and stylistic concepts. In this, as in other Units of the Course, candidates have the opportunity to develop musical literacy, demonstrating their ability to relate music heard to notated scores. At Advanced Higher level candidates will have further scope to engage in independent learning, particularly with regard to the research, preparation and writing of a commentary.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

COURSE CONTENT

The Course is intended for candidates who wish to develop breadth and overall musicianship as performers, composers and listeners. This aim is served by the inclusion in the Course of three 40-hour Units:

- ◆ Music: Performing (Advanced Higher) **or** Music: Performing with Technology (Advanced Higher)
- ◆ Music: Composing (Advanced Higher)
- ◆ Music: Listening (Advanced Higher)

A further 40 hours of Course time is provided for induction, extending the range of learning and teaching approaches, integration, additional support, consolidation and preparation for Course assessment.

The Course aims to offer choice by

- ◆ offering a choice of specialism in *Performing* **or** *Performing with Technology*
- ◆ offering within the component Units the option to present alternative forms of evidence:
 - **Music: Performing (Advanced Higher)**
performance on two instruments **or** on one instrument and voice **or** on one instrument *and* accompanying
 - **Music: Performing with Technology (Advanced Higher)**
performance on one instrument/voice *and* MIDI Sequencing folio **or** Sound Engineering and Production folio

Music: Performing (Advanced Higher)

Candidates will have the opportunity to develop and refine their technical and musical competence in performing. The study of a variety of musical styles and genres will provide a context for developing these performing skills and, through practical activity, conceptual knowledge and understanding. Candidates will benefit from a breadth of performance opportunities, solo and in group, as appropriate. In the Course assessment, in a prepared recital, they will demonstrate the ability to perform with accuracy in pitch and rhythm and to play musically, maintaining the musical flow and realising and interpreting the composer's intentions with regard to tempo, phrasing and dynamics.

Lists of permitted instruments, combinations of instruments and exemplification of appropriate levels of difficulty are to be found in SQA's *National Qualifications in Music: Performing* (published on SQA's website www.sqa.org.uk).

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Music: Performing with Technology (Advanced Higher)

Candidates will have the opportunity to develop and refine their technical and musical competence in performing. The study of a variety of musical styles and genres will provide a context for developing these performing skills and, through practical activity, conceptual knowledge and understanding. Candidates will benefit from a breadth of performance opportunities, solo and in group, as appropriate. In preparation for the Course assessment they will demonstrate, in a prepared recital, the ability to perform with accuracy in pitch and rhythm and to play musically, maintaining the musical flow and realising and interpreting the composer's intentions with regard to tempo, phrasing and dynamics.

Lists of permitted instruments and combinations of instruments and exemplification of appropriate levels of difficulty are to be found in SQA's *National Qualifications in Music: Performing*.

Candidates who opt to study this unit will develop knowledge, understanding and practical skills in either MIDI Sequencing or sound engineering and production.

They will demonstrate abilities in processes followed throughout the Course, in a test of knowledge and understanding, and in a final product folio submitted for Course assessment.

Music: Composing (Advanced Higher)

Candidates will have opportunities to develop their creative use of compositional skills in preparation for the production of an audio folio which lasts a minimum of 3 minutes and which contains two examples of completed individual work, each lasting a minimum of 1minute 30 seconds. This will require personal decisions about style, performance forces and compositional devices used; these will be detailed in a programme note and score/performance plan for each piece and also in an assessor process observation checklist which verifies the compositional process over time.

Music: Listening (Advanced Higher)

In this Unit of the Course candidates have an opportunity to consolidate and extend the level of conceptual understanding which they have acquired through their experience in performing, which they can in turn bring to their own creative work in composing. In particular, they will develop the ability to identify stylistic features of music listened to and to describe compositional features in terms of melody, harmony, rhythm, structure, timbre, genre and form. Their understanding of musical concepts and notation will be aided by experience in following scores of music listened to.

In addition to listening undertaken as part of the Listening Unit, which culminates in the production of a Listening Commentary, the detailed study of a number of musical works prescribed by SQA for Course Assessment purposes will give candidates a further opportunity to focus their listening on complete movements or works. During the Course, short assessments of aural awareness of concepts in different contexts and of understanding of musical notation will prepare them for the Question Paper component of Course assessment, which will sample knowledge and understanding of aspects of performance, composition and literacy in the context of both prescribed works and previously unheard musical excerpts.

The concept and literacy content for the Course is detailed in the Appendix to this document. The prescribed works for each year will be published in SQA's *National Courses in Music: Listening*.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

ASSESSMENT

To achieve the Course award the candidate must pass the two mandatory Units and one optional Unit as well as the Course assessment. The candidate's grade is based on the Course assessment.

Assessment objectives

For candidates following the **Music with Performing** route the key elements of the Course are the ability to:

- ◆ produce live performance programmes in two areas of musical performance
- ◆ use compositional skills creatively to produce work in composition which is musically coherent and makes sense to the listener
- ◆ demonstrate knowledge and understanding of musical concepts
- ◆ demonstrate knowledge and understanding of musical literacy

For candidates following the **Music with Technology** route the key elements of the Course are the ability to:

- ◆ produce one live performance programme
- ◆ produce musical performances using a MIDI Sequencing package or sound engineering technology
- ◆ use compositional skills creatively to produce work in composition which is musically coherent and makes sense to the listener
- ◆ demonstrate knowledge and understanding of musical concepts
- ◆ demonstrate knowledge and understanding of musical literacy

These key elements of the Course will be assessed by a combination of Unit and Course assessment.

Unit assessment

Unit assessment is designed to assess competence as measured by stated Outcomes and Performance Criteria.

- ◆ In the **Music: Performing (Advanced Higher) Unit:**
 - a performance programme, solo and/or in group, on one instrument/voice, lasting 15 minutes
and
 - a performance programme on a different instrument, solo and/or in group lasting 10 minutes
or
 - a performance programme, solo and/or in group, on one instrument/voice, lasting 15 minutes
and
 - a performance of prepared instrumental and/or vocal accompaniments, lasting 12 minutes
and
 - a performance of accompaniments played at sight, lasting 3 minutes.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

They may, at the centre's discretion, demonstrate competences on one assessment occasion or by dividing the programme across a number of assessment events during the delivery of the Unit.

- ◆ In the **Music: Performing with Technology (Advanced Higher) Unit:** candidates will be assessed on
 - a performance programme, solo and/or in group, on one instrument/voice, lasting 10 minutes, assessed in its entirety on one occasion or across a number of assessment events during the delivery of the Unit
 - a completed assignment in MIDI Sequencing **or** sound engineering and production, supported by assessor observation checklists
 - a test of knowledge and understanding, with a time limit of 1 hour

- ◆ In the **Music: Composing (Advanced Higher) Unit** candidates will be assessed throughout the Unit by assessor observation of the compositional process, and at the end of the Unit by assessment of the product folio.

- ◆ In the **Music: Listening (Advanced Higher) Unit** candidates will be assessed throughout the Unit by an assessor observation checklist recording the achievement of Outcomes and Performance Criteria and in particular the process leading to the production of a Commentary on two or more musical works/movements, which will be summatively assessed towards the end of the Unit.

Details of the concept and literacy content specified for this level are given in Appendix 1.

Further details about Unit assessment for this Course can be found in the National Assessment Bank materials and in the Unit Specifications.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Course assessment

Course assessment is based on two components, a Question Paper which is externally marked (40 marks) and, depending on candidate choice of optional Units, either a Practical Performance or a Production Folio, both of which are externally marked (60 marks).

For all candidates:

- ◆ a **Question Paper**, lasting 1 hour, which tests knowledge and understanding of musical concepts and musical literacy, and has a total of **40 marks** available

and, for candidates following the Music with Performing route,

- ◆ a **Practical Performance Examination**, assessed by a Visiting Examiner, and with a total of **60 marks** available. Instrument 1 = 30 marks and Instrument 2 = 30 marks. In the course of the examination the Visiting Examiner will:

- sample and assess approximately 10 minutes from a prepared programme of 15 minutes on one instrument/voice. The programme must contain at least 2 contrasting pieces.

and, depending on candidate choice of evidence, either

- sample and assess approximately 6 minutes from a prepared programme of 10 minutes on a second instrument. The programme must contain at least 2 contrasting pieces.

or

- sample and assess approximately 8 minutes from a prepared programme of accompaniments of 12 minutes. The Visiting Examiner will also assess performances of accompaniments played at sight lasting approximately 3 minutes. The programme must contain at least 2 contrasting pieces.

or, for candidates following the Music with Technology route,

- ◆ a **Folio** submitted to SQA for Central Examination, with a total of **60 marks** available, consisting of:

- a recorded instrumental/vocal programme lasting 10 minutes, from which the Central Examiner will sample and assess approximately 6 minutes. The programme must contain at least 2 contrasting pieces.

and, for MIDI Sequencing candidates

- a MIDI Sequenced composition including 1 digital audio part lasting 3 minutes and supported by a session log

or, for Sound Engineering and Production candidates

- a stereo master recording of two pieces, lasting 6 minutes in total, and supported by a session log.

Lists of permitted instruments, combinations of instruments, and exemplification of appropriate levels of difficulty are to be found in SQA's *National Qualifications in Music: Performing*.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Further details of the Course assessment are given in the Course Assessment Specification and in the Specimen Question Paper.

Link between Unit and Course assessment / added value

Course assessment seeks to grade candidate achievement beyond the competence level demonstrated in Unit assessment:

- ◆ the **Question Paper** requires candidates to demonstrate conceptual knowledge and understanding in relation to both familiar and unfamiliar music, as sampled in a mixture of straightforward and more complex contexts, and to employ higher order skills in unfamiliar contexts
- ◆ in the **Music with Performing** route it requires candidates to be assessed in a continuous performance of pieces from a prepared programme, thus testing retention of learning in an unfamiliar context
- ◆ in the **Music with Technology** route it requires candidates to produce a single-event, continuous recording of their live performance; in the technology strand they are required to submit a folio containing a finished product in MIDI Sequencing or sound engineering and production which combines processes learned in the Unit in a finished product submitted for Course assessment

GRADE DESCRIPTIONS AT GRADE A AND GRADE C

The candidate's grade will be based on the total score obtained from the Course assessment. The descriptions below indicate the nature of achievement required for an award at Grade C and Grade A in the Course. These grade descriptions should be applied in the light of the Concept and Literacy content given in Appendix 1.

Question Paper

For an award at Grade C candidates should be able to demonstrate:

- ◆ the acquisition and understanding of concept content appropriate to the level of the Course
- ◆ an ability to identify concepts in a range of styles and in a mixture of straightforward and complex contexts
- ◆ an ability to analyse and evaluate the use of compositional techniques
- ◆ knowledge of musical literacy

For an award at Grade A candidates should be able to demonstrate:

- ◆ the acquisition and understanding of a wide range of concept content appropriate to the level of the Course
- ◆ an ability to identify in detail concepts in a wide range of styles and in straightforward and complex contexts
- ◆ an ability to analyse and evaluate in detail the use of compositional techniques in a wide variety of musical styles
- ◆ detailed knowledge of musical literacy

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Performing

For an award at Grade C candidates should be able to demonstrate:

- ◆ sufficient accuracy in pitch and rhythm to communicate the sense of the music
- ◆ a musical performance of the chosen pieces which maintains the musical flow and which realises and interprets the composer's intentions with regard to tempo, phrasing and dynamics

For an award at Grade A candidates should be able to demonstrate:

- ◆ accuracy in pitch and rhythm and close attention to the composer's intentions
- ◆ technical assurance, musical sensitivity and a convincing sense of style
- ◆ fluency, ease, and a sense of performance

Performing with Technology

For an award at Grade C candidates should be able to demonstrate:

- ◆ sufficient technical and expressive control to convey the sense of the music
- ◆ a musical performance of the chosen pieces which maintains the musical flow and which realises and interprets the composer's intentions with regard to tempo, phrasing and dynamics

For an award at Grade A candidates should be able to demonstrate:

- ◆ close attention to the composer's intentions, interpreting and expressing with imagination and flair
- ◆ control of the resources used
- ◆ musical sensitivity and a convincing sense of style
- ◆ fluency, ease, and a sense of performance

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

ESTIMATES AND APPEALS

Estimates

In preparing estimates, evidence must take account of performance across the Course and must be judged against the Grade Descriptions. Further advice on the preparation of estimates is given in the Course Assessment Specification.

Appeals

The Advanced Higher Music Course is assessed by means of two externally assessed components:

- ◆ a Question Paper, for all candidates **and**
- ◆ **either** a practical examination carried out by a Visiting Examiner (for candidates following the Music with Performing route)

or a centrally examined Folio of work in performance with technology (MIDI Sequencing or sound engineering and production) for candidates following the Music with Technology route

Question Paper

Alternative evidence for this component is mandatory for Appeals; it must show a sufficient breadth of coverage of the Course content, and relate to the Course Grade Descriptions. While a 'prelim' paper is not mandatory, it is an indicator of likely candidate performance in the external examination, when pressure of time and retention of learning are significant factors; in order to provide acceptable evidence, therefore, the prelim should replicate the timing, style, standard and mark allocation of the SQA Specimen Question Paper.

In constructing their own prelim papers, centres often draw on past SQA papers for their questions. It is important that candidates have not had previous sight of the questions; to help ensure this it is recommended that the centres select questions from at least 3 past papers.

Centres should note that while evidence from end of topic tests, National Assessment Bank items and other types of assessment may contribute to supporting the appeal they are in themselves insufficient, as they do not replicate the content or conditions of the external Question Paper.

Practical Performance

This component is assessed by means of Visiting Examination or by Central Examination. Alternative evidence for this assessment component is not mandatory.

Folio of work in Performance with Technology

The generation of alternative evidence for components assessed in this way is likely to be impractical and therefore not mandatory for Appeals. In this case the original evidence is reviewed. However, centres should submit any additional material which is likely to strengthen the evidence already submitted.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

QUALITY ASSURANCE

All National Courses are subject to external marking and/or moderation. External markers, visiting examiners and moderators are trained by SQA to apply national standards.

The Units of all Courses are subject to internal moderation and may also be chosen for external moderation. This is to ensure that national standards are being applied across all subjects.

Courses may be assessed by a variety of methods. Where marking is undertaken by a trained marker in their own time, markers meetings are held to ensure that a consistent standard is applied. The work of all markers is subject to scrutiny by the Principal Assessor.

To assist centres, Principal Assessor and Senior Moderator reports are published on SQA's website *www.sqa.org.uk*.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS COURSE

Guidance on learning and teaching can be found in the support notes to the Units which make up the Course. The delivery of the Course, however, presents additional opportunities and makes further demands of candidates and of teachers and lecturers.

It is probable that the Advanced Higher Music Course will be delivered in a very wide variety of learning and teaching situations. These are likely to include whole-class teaching of groups studying at Advanced Higher level only or at mixed levels, presenting for Courses only, or for a mixture of Courses and various free-standing Units. Candidates in the teaching group may be entirely dependant on class teaching or may benefit from group or individual tuition in or outside of school, and some may be to an extent self-taught. The additional requirement at this level for a Commentary based on individual candidate choice of musical works will make further demands in terms of supervision. In such complex circumstances it is essential that careful planning and monitoring take place to ensure the successful delivery of the course for all concerned.

The aim of the Course is the musical development of the candidate, who will gain a fuller knowledge of the subject from a wide experience of performing, composing and listening. The Question Paper which forms part of the Course assessment aims to assess knowledge and understanding by asking questions which require candidates to listen to performances of composers' work and to describe what they hear in terms of a defined framework of conceptual understanding. The intrinsic connections between the three activities will lead to an integrated understanding of music, and teachers and lecturers may wish to capitalise on these connections by exploring them more explicitly through integrated learning and teaching approaches formal and informal, planned and spontaneous. The connections are likely to be expressed largely in terms of the concept knowledge base for this level.

The focus of the Course is on performing. Performing activities provide a platform for performance practice, an opportunity for shared listening experiences and a stimulus for composing activities.

Centres will be aware, however, that the instrumental repertoire experienced is unlikely to provide coverage of the concept content of the Course, and structured listening activities will be required to extend and consolidate knowledge acquired through performing. Similarly, while in their work in composing candidates may be inspired and motivated by experience in performing and listening, they will gain additional benefit from structured creative courses which develop their knowledge of the conventions, techniques and skills of the composing process.

Candidates following the Music with Technology route will be encouraged to base their work on published music scores, their own arrangements of music, or on their own compositions in order to demonstrate creative use of MIDI Sequencing or sound engineering and production. MIDI Sequencing candidates may not base their work on MIDI files edited by others. Personal decisions about organising, setting-up, creating tracks, evaluating the music and refining the final mix should demonstrate an objective, constructive and imaginative understanding of the concepts and techniques in achieving an effective musical production.

Teachers and lecturers should be aware of the timing and demands of summative Course assessment and build into their plans provision for maintenance and consolidation of progress and for practice for Course assessment.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. 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. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

MUSIC IN A BROADER CONTEXT

A number of national initiatives and programmes have been designed to promote themes that are important to contemporary society such as citizenship and enterprise. These themes contribute to individual subjects and Courses by making connections beyond the subject boundaries and enrich the learning experience. Similarly, the specialist knowledge and skills developed through study of a particular subject contributes to the understanding of these themes.

APPENDIX 1

ADVANCED HIGHER CONCEPT CONTENT

There is no additional concept content at this level.

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<ul style="list-style-type: none"> ◆ Ascending ◆ Descending ◆ Stepwise, Leaping ◆ Broken chord ◆ Repetition ◆ Sequence ◆ Phrase ◆ Question, Answer 	<ul style="list-style-type: none"> ◆ Chord ◆ Chord change ◆ Discord 	<ul style="list-style-type: none"> ◆ Repetition ◆ Faster, Slower ◆ Pause ◆ Accented ◆ Beat/Pulse ◆ Simple Time: 2/3/4 Beats in the bar ◆ On the beat, Off the beat ◆ Pattern ◆ Drum fill ◆ Scotch snap 	<ul style="list-style-type: none"> ◆ Single line ◆ Unison/Octave ◆ Harmony ◆ Solo ◆ Ensemble ◆ Ostinato/Riff ◆ Round ◆ Accompanied ◆ Unaccompanied ◆ Repetition, Contrast ◆ Section 	<ul style="list-style-type: none"> ◆ Sound/Silence ◆ Louder/Softer ◆ Sustained, Staccato, Legato ◆ Striking, Blowing, Bowing, Strumming, Plucking, Slapping ◆ Orchestra: Woodwind, Brass, Strings, Percussion ◆ Bands: Brass, Pipe, Rock, Steel, Scottish Dance, Wind/Military ◆ Groups: Folk, Pop, Jazz ◆ Instruments: Electric Guitars Acoustic Guitar Drumkit Keyboards: Piano, Organ, Synthesiser Accordion, Fiddle, Pipes ◆ Voice, Vocal, Choral, Lead vocals, Backing vocals 	<ul style="list-style-type: none"> ◆ Baroque ◆ Jazz ◆ Rock ◆ Pop ◆ Scottish ◆ March ◆ Strathspey ◆ Reel ◆ Waltz ◆ Latin American

APPENDIX 1 (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Theme ◆ Variation ◆ Imitation ◆ Ornament ◆ Scales: Pentatonic, Major, Minor, Chromatic ◆ Semitone, tone ◆ Scat singing 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V in Major ◆ Tonality: Major, Minor ◆ Vamp ◆ Drone ◆ Change of key 	<ul style="list-style-type: none"> ◆ Down beat, Up beat ◆ Anacrusis ◆ Compound time ◆ Speed Change: Accelerando, Rallentando, Rubato ◆ Syncopation 	<ul style="list-style-type: none"> ◆ Chords ◆ Cluster ◆ Arpeggio ◆ Walking Bass ◆ Descant ◆ Contrary Motion ◆ Canon ◆ Binary, Ternary ◆ AB, ABA, AABA ◆ Minuet and Trio ◆ Rondo ◆ Theme and Variations ◆ Programme ◆ Middle 8 	<ul style="list-style-type: none"> ◆ Crescendo, Diminuendo ◆ Individual instruments: Orchestra, Keyboard, Folk, Scottish, String ◆ Recorders, Pan pipes ◆ Voices: Soprano, Alto, Tenor, Bass ◆ Effects: Bending, Rolls ◆ Distortion, Reverb, Delay ◆ Electronic drums ◆ Ghanaian drum ensemble ◆ Gamelan ◆ Latin percussion ensemble ◆ Ceilidh band ◆ Chamber Music 	<ul style="list-style-type: none"> ◆ Blues ◆ Ragtime ◆ Swing ◆ Romantic ◆ Opera ◆ Musical ◆ Fanfare ◆ Concerto ◆ Symphony ◆ Gaelic Psalms ◆ Scots ballad ◆ Bothy ballad ◆ Waulking song ◆ Mouth music ◆ Slow air ◆ Ghanaian ◆ Indonesian gamelan ◆ Improvisation ◆ Jig ◆ Samba ◆ Salsa

APPENDIX 1 (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Modulating ◆ Relative major ◆ Relative minor ◆ Tonal ◆ Atonal ◆ Grace note ◆ Trill ◆ Syllabic word setting ◆ Melismatic word setting ◆ Word painting ◆ Interval ◆ Blues scale ◆ Whole-tone scale 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V & VI in Major and Minor Keys ◆ Modulation ◆ Modulation to Relative Minor ◆ Perfect Cadence ◆ Imperfect Cadence ◆ Tierce de Picardie ◆ Suspension ◆ Passing note ◆ Interval ◆ Consonance, Dissonance 	<ul style="list-style-type: none"> ◆ Groupings in Simple and Compound time ◆ Cross rhythms ◆ Triplets ◆ Dotted rhythms 	<ul style="list-style-type: none"> ◆ Pedal ◆ Inverted Pedal ◆ Ground Bass ◆ Alberti Bass ◆ Homophony ◆ Polyphony ◆ Contrapuntal ◆ Obbligato ◆ Countermelody ◆ Strophic ◆ Through-composed ◆ Coda ◆ Cadenza 	<ul style="list-style-type: none"> ◆ Voices: Mezzo-Soprano, Countertenor, Baritone ◆ Muted/Con sordino ◆ Glissando ◆ Flutter tonguing ◆ Double stopping ◆ Arco ◆ Pizzicato ◆ Col legno ◆ Tremolando/Tremolo ◆ Vibrato ◆ A cappella ◆ Register ◆ 12-String guitar ◆ Slide guitar ◆ Fretless bass guitar ◆ Sitar ◆ Tabla 	<ul style="list-style-type: none"> ◆ Dixieland ◆ Boogie-woogie ◆ Impressionist ◆ Minimalist ◆ Aleatoric ◆ Classical ◆ Scherzo ◆ Cantata ◆ Oratorio ◆ Passion ◆ Chorale ◆ Hymn tune ◆ Pibroch ◆ Recitative ◆ Aria ◆ Chorus ◆ Soul ◆ Country ◆ Indian

APPENDIX 1 (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
HIGHER	<ul style="list-style-type: none"> ◆ Mode ◆ Harmonic and Melodic minor ◆ Acciaccatura ◆ Appoggiatura ◆ Turn ◆ Mordent ◆ Microtone ◆ Tritone ◆ Tone row 	<ul style="list-style-type: none"> ◆ Plagal cadence ◆ Interrupted cadence ◆ Dominant 7th ◆ Diminished chord ◆ Diminished 7th ◆ Augmented chord ◆ Added 6th ◆ Polytonality 	<ul style="list-style-type: none"> ◆ Time changes ◆ Pulse and Beat ◆ Irregular metres ◆ Three against two ◆ Hemiola ◆ Augmentation ◆ Diminution 	<ul style="list-style-type: none"> ◆ Episode ◆ Exposition ◆ Subject ◆ Countersubject ◆ Transition ◆ Bridge ◆ Basso continuo ◆ Sonata form ◆ Antiphonal ◆ Inversion ◆ Retrograde ◆ Tonal answer ◆ Real answer ◆ Leitmotiv ◆ Stretto ◆ Ritornello 	<ul style="list-style-type: none"> ◆ Harmonics ◆ Coloratura ◆ Sprechgesang ◆ Consort ◆ Ripieno, Concertino 	<ul style="list-style-type: none"> ◆ Renaissance ◆ Nationalist ◆ Serial ◆ Neo-classical ◆ Late Romantic ◆ Jazz-funk ◆ Musique concrète ◆ Pavan & Galliard ◆ Plainchant ◆ Mass ◆ Motet ◆ Madrigal ◆ Overture ◆ Sonata ◆ Suite ◆ Concerto grosso ◆ Anthem ◆ Air ◆ Chant ◆ Chorale prelude ◆ Ballett ◆ Chaconne, Passacaglia ◆ Fugue ◆ Lied, Song cycle ◆ Symphonic/Tone poem ◆ Da capo aria

APPENDIX 1 (cont)
ADVANCED HIGHER

LITERACY CONTENT

The Literacy Content at this level subsumes the content from previous levels.

APPENDIX 1 (cont)

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Treble Clef Stave: C – A⁷ ◆ Notation of Repetitions and Sequences 	-----	<ul style="list-style-type: none"> ◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers ◆ Barlines ◆ Double Barlines ◆ Repeat Signs ◆ 2/4, 3/4, 4/4 ◆ Accelerando, Rallentando ◆ Allegro, Andante, Adagio 	<ul style="list-style-type: none"> ◆ <i>f</i> Forte <i>p</i> Piano ◆ Crescendo, Diminuendo
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Tones, Semitones, Accidentals ◆ Scales and Key Signatures: C, G and F Major, A Minor 	<ul style="list-style-type: none"> ◆ Chords of C, G and F Major, and A Minor 	<ul style="list-style-type: none"> ◆ Dotted Crotchet + Single Quaver ◆ Grouped Semiquavers ◆ Dotted Quaver + Semiquaver ◆ Scotch Snap ◆ 1st and 2nd Time Bars 	<ul style="list-style-type: none"> ◆ <i>ff</i> <i>pp</i>
HIGHER	<ul style="list-style-type: none"> ◆ Bass Clef: E₂ - C ◆ Note-naming and Transposing into bass clef 	<ul style="list-style-type: none"> ◆ Chords: I, IV, V & VI in Major and Minor Keys ◆ Naming and writing diatonic intervals formed from the tonic 	<ul style="list-style-type: none"> ◆ 6/8 Time with straightforward note groupings, excluding dotted quavers ◆ Triplets ◆ Rests: Quaver – Semibreve ◆ Da capo, Dal segno, Fine 	<ul style="list-style-type: none"> ◆ Slurs ◆ Accents ◆ Staccato marks ◆ Phrase marks ◆ <i>sfz</i>

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
ADVANCED HIGHER	-----	<ul style="list-style-type: none"> ◆ Putting chords to cadence points and melodies ◆ Diminished 7th ◆ Dominant 7th ◆ Added 6ths ◆ Inversions 	<ul style="list-style-type: none"> ◆ Ties ◆ Notation of syncopated rhythms ◆ 5/4 Time Signature 	-----

Music: Performing with Technology (Advanced Higher)

APPENDIX 2

Sound Engineering and Production Mandatory Concepts

Advanced Higher subsumes the concepts from all lower levels

ACCESS 3 (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Amplifier CD Channel Connector Count-in Distortion Dry Echo Fader Fade in Fade out Gain Headphones Input Jack plug Lead/cable	Level Loudspeaker Meter Microphone Microphone stand Mix Mono(phonic) Noise Output Phono plug Recorder Session log Stereo(phonic) Track Trim Wet	Guitar Backing vocals Bass guitar Drum kit Introduction Lead vocal Riff Synthesiser Vocals

INTERMEDIATE 1 (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Balance Buss Cardioid/ uni-directional microphone Click track Close mic'd DI box Effects unit Equalisation (EQ) Final mix Foldback Mixing desk/Mixer Monitor Multi-track	Mute/cut Omni-directional microphone Overdrive Overdub Pan(ning) Peak Popping and blasting Pop-shield Reverb(eration) Stereo master Talkback Time domain effects Windshield XLR	Acoustic guitar Chorus (in a song structure) Dynamics/Expression Electric guitar Guide vocal Solo Verse

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

Sound Engineering and Production Mandatory Concepts (cont)

INTERMEDIATE 2 (MANDATORY)	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Sound Engineering	AFL/Solo Analogue Auxilliary send/return Boost (EQ) Chorus(effect) Compressor Condenser microphone Delay (effect) Digital Dynamic mic Dynamic range EQ Cut Feedback Filter	Frequency response Impedance Leakage Line level Mic level Noise gate PFL Phantom power Proximity effect Punch in/out – Drop in/out Sibilance Signal path Spillage

HIGHER (MANDATORY)	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Sound Engineering	Attack Balanced wiring connectors Bouncing Clipping dB Decay Echo/reflection Enhancer/exciter Figure-of-eight mic File compression Graphic equalizer Insert point Limiter	Parametric equalizer Phase cancellation Phasing Pitch shift Pre-fade Post-fade Ratio Shelving equalization Stereo pair Threshold Unbalanced wiring connectors

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

Sound Engineering and Production Mandatory Concepts (cont)

ADVANCED HIGHER (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS	OTHER MUSICAL FEATURES
	A/D convertor Bit depth/rate Byte Co-incident pair/ xy pair D/A convertor Dolby DTS DVD Editing Expander Glitch Harmonics Harmoniser Hyper-cardioid Latency LFO	Matched pair Normalising Optical link Playlist Plug-in Pre-delay Quantizing (audio) Ribbon microphone Sample rate/ frequency Scrub SMPTE Spaced pair S/P Dif Super-cardioid Surround sound T Dif

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

OTHER SOUND ENGINEERING AND PRODUCTION CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

ACCESS 3 (Support concepts)	Acoustic Acoustic screen Arrangements Circuit breaker Control room Live room Mains multi-block Record	Session Signal Take Tape Tone control Track sheets Two-track recorder (2-track)	Arrangements
INTERMEDIATE 1 (Support concepts)	Ambience Boom (stand) Cue Direct sound Earth/ground Indirect sound Master fader	MIDI Overdrive Overload Pick-up Pick-up pattern Remix Stage Monitor Tracking	Flat Wah-wah
INTERMEDIATE 2 (Support concepts)	Attenuate Autolocate Effects loop (FX) Foldback Gated reverb Hard-disk recorder I/O Masking Mini-disc(MD) Patchbay	Patchlead Signal-to-noise ratio (S/N ratio) Shock mount Subgroup Sub-woofer Synchronisation (Sync) Tweeter Woofer	

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

HIGHER (Support concepts)	AB Comparison ADSR	Presence peak/	
	Active	colouration	
	Balanced wiring	Q/bandwidth	
	Bandpass filter (BPF)	Red book standard	
	Centre frequency	Slave	
	Crosstalk	SPL	
	DAT	Squawker	
	DSP	Submix	
	High pass filter (HPF)	Synchronisation	
	Master	Sweep	
	Post -production	Transducer	
	Pre-production	Transient	
	Low pass filter(LPF)	TRS jack	
	Passive	Waveform	
		Wavelength	

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

OTHER SOUND ENGINEERING AND PRODUCTION CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT (cont)

ADVANCED HIGHER (Support concepts)	ASIO Automated mixing Control surface LFE DAW DVD-audio MS MTC(MIDI time code)	Pad PPM SACD Total recall Total reset Vocoder VU	
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Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

MIDI Sequencing Mandatory Concepts

ACCESS 3 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Arrange window BPM (beats per minute) Copy/Cut and paste Count-in Event Local control Metronome/click MIDI MIDI files MIDI In MIDI Out Mix/Balance Pan	Record Save Silence Tempo Time signature Track (names) Transport bar/controls Undo Velocity Volume	Amplifier Headphones Interface Loudspeaker MIDI interface Sequencer Synthesizer

INTERMEDIATE 1 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Backup copy Balance Boot Chorus (in a song structure) Controller keyboard Dynamics/ Expression Effects (FX) General MIDI Import/Export Introduction Key change/ Modulation Level Locators Loop Markers	MIDI channel MIDI Thru Modulation controller Mute Octave Pitch Programme change Quantization Reset controller Reverb(eration) Snap Solo Sustain Time signature Track list Transpose Verse	CDR CDRW GM mixer Phono connector USB

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

MIDI Sequencing Mandatory Concepts (cont)

INTERMEDIATE 2 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Chorus depth Chorus (effect) Coda Digital Fade in Fade out Fader Introduction Local Key command Master fader Merge Middle 8 Mix(down)	<ul style="list-style-type: none"> · Mono(phonic) · Multi-timbral · Note off · Note on · Outro · Overdub · Pitch bend · Punch In/Out · -Drop In/Out · Real time · Remix · Rhythms · Stereo(phonic) · Tremolo 	Sound card

HIGHER (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	<ul style="list-style-type: none"> · Aftertouch · Analogue · dB · Delay · Distortion · Dry · Expression · Glitch · Hiss 	<ul style="list-style-type: none"> · Noise · Nudge · Pitch shifter · Polyphony Portamento · Sample · Wet 	<ul style="list-style-type: none"> · Minidisc(MD) · Mixer · MP3

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

MIDI Sequencing Mandatory Concepts (cont)

ADVANCED HIGHER (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	AIFF(Audio file format) Ambience Audio Audio file Auxiliary send/return Bass Clip Crossfade Envelope(ADSR) EQ Flanging Gate(noise) Gated reverb Harmoniser Hum Instrumental break Limiter	Line level Link passage Mic level Normalize Parametric equalizer Phaser S/P Dif Surround sound Synchronisation T Dif Time compression Time expansion Transient Vocal break Wav Waveform	Audio instrument Audio interface Compressor/Compression A/D convertor D/A convertor DI Harmonizer Microphone Phantom power XLR connector

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

ACCESS 3 (Support concepts)	Application File management Format Signal Toolbox	CD Computer Jack connector Joystick port Keyboard controller Studio		
INTERMEDIATE 1 (Support concepts)	<table border="0"> <tr> <td data-bbox="336 786 651 1104"> Cycle/loop modes Input Note number Output Parameter </td> <td data-bbox="651 786 954 1104"> Patch Production log Timbre Track object Zoom in/out </td> </tr> </table>	Cycle/loop modes Input Note number Output Parameter	Patch Production log Timbre Track object Zoom in/out	Monitor Sound module Sustain pedal
Cycle/loop modes Input Note number Output Parameter	Patch Production log Timbre Track object Zoom in/out			
INTERMEDIATE 2 (Support concepts)	Continuous controller Cycle/loops mode GS(General Standard MIDI) MIDI implementation chart Step-time recording			
HIGHER (Support concepts)	<table border="0"> <tr> <td data-bbox="336 1489 651 1821"> Automated mixing Bank Frequency response Groove Latency Overload Peak Playlist </td> <td data-bbox="651 1489 954 1821"> Plug-in Sample editor Sample frequency Scrub Softsynth Truncate VST VST instrument </td> </tr> </table>	Automated mixing Bank Frequency response Groove Latency Overload Peak Playlist	Plug-in Sample editor Sample frequency Scrub Softsynth Truncate VST VST instrument	Firewire
Automated mixing Bank Frequency response Groove Latency Overload Peak Playlist	Plug-in Sample editor Sample frequency Scrub Softsynth Truncate VST VST instrument			

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT (cont)

ADVANCED HIGHER (Support concepts)	Arpeggiator ASIO (Sound driver) Bit depth DAE (Digital Audio Extraction) DSP (software) EASI (Enhanced Audio Streaming Interface) LSB	MSB Non-linear Pad Phrasing PPM RTAS (plug-in) SACD (audio format) SD2 (format) Talkback Threshold	DAW (digital interface) Hard disk drive Vocoder
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National Unit Specification: general information

UNIT Music: Composing (Advanced Higher)

CODE DV45 13

COURSE Music (Advanced Higher)

SUMMARY

This Unit is intended for candidates who have an interest in creating their own music and who wish to develop their compositional skills. Candidates may study the Unit as part of a general education, as a leisure interest, or for vocational reasons. It is likely that candidates will have attained a level equivalent to Higher Grade Music.

This Unit can be studied on its own or as part of the Advanced Higher Music Course. It is one of a series of Composing Units which progresses from Access to Advanced Higher. It builds on previous levels of attainment by seeking a greater level of sophistication in the range of compositional techniques and an increase in product folio length.

Candidates will demonstrate the creative and technical skills required to complete an audio folio of two compositions, which may include elements of improvisation and/or arrangement, and which lasts at least three minutes in total.

In following the process which culminates in the production of their folio, candidates will make personal decisions about style, performance forces and compositional devices used. Where this Unit is being taken as part of the Advanced Higher Music Course it is likely that decisions will be informed by their experience of styles and compositional concepts in other areas of the Course.

OUTCOME

Produce original work which demonstrates development in the creative use of compositional techniques.

Administrative Information

Superclass: LH

Publication date: March 2006

Source: Scottish Qualifications Authority

Version: 01

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National Unit Specification: general information (cont)

UNIT Music: Composing (Advanced Higher)

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained the following, or equivalent:

- ◆ Music: Composing Unit at Higher

CREDIT VALUE

1 credit at Advanced Higher (8 SCQF credit points at SCQF level 7*)

**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.*

CORE SKILLS

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

National Unit Specification: statement of standards

UNIT Music: Composing (Advanced Higher)

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 the Scottish Qualifications Authority.

OUTCOME

Produce original work which demonstrates development in the creative use of compositional techniques.

Performance Criteria

- a) Initial ideas are selected, explored, developed and refined over a period of time
- b) The development of melodic, rhythmic and harmonic possibilities is effective
- c) The deployment of performance forces is effective
- d) The structure of the pieces in the folio is effective
- e) Work included in the audio folio is original to the individual candidate and makes musical sense to the listener

EVIDENCE REQUIREMENTS FOR THIS UNIT

Evidence requirements apply to the Unit as a whole.

Product and supporting documentary evidence is required to demonstrate that the candidate has achieved the Outcome and Performance Criteria. This will take the form of:

- ◆ an audio folio of at least 3 minutes duration containing two contrasting pieces of completed candidate work, each lasting a minimum of 1 minute 30 seconds; these may include elements of improvisation and/or arrangement
- ◆ a detailed programme note and score/performance plan for each piece; these will be produced by the candidate, will detail the compositional process and will assist understanding of the product recorded as audio evidence
- ◆ an assessor's, process observation checklist which records the compositional process over time, assists assessment by indicating candidate input and guides final product assessment. This will be maintained and kept up-to-date by the assessor

A range of compositional techniques identified at Advanced Higher level is included in the Appendix to this Unit; it is expected that in their folio candidates will employ a range of techniques from all levels, from Access 3 through to Advanced Higher, and that compositional devices will be used convincingly and in a consistent style; candidates are not however limited to the techniques listed in the Appendix, and may wish, for example, to use a more sophisticated harmonic vocabulary. Musical ideas at this level should be more complex than at lower levels, and candidates should devise structures to accommodate their expression, imaginative development and resolution. Well considered and imaginative use of a number of performance parts will be integral to the candidates' creative use of compositional techniques.

Details of the concept content specified for this level are given in the Appendix to this Unit.

National Unit Specification: statement of standards

UNIT Music: Composing (Advanced Higher)

Exemplification of an assessor's pro forma and assessor's process observation checklist is to be found in the National Assessment Bank item for this Unit. If a centre wishes to design its own assessment and documentation it should do so in line with this exemplification.

National Unit Specification: support notes

UNIT Music: Composing (Advanced Higher)

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

Candidates will have the opportunity to develop their musical creativity and their technical competence in composition. Conceptual knowledge and understanding acquired through the study of a variety of musical styles encountered while listening and/or performing will help to inform this development of creativity. An appreciation of compositional concepts achieved through studying this Unit is of particular relevance to those studying the Advanced Higher Music Course, where an integrated understanding arises from the experience of composing, performing, and listening.

Details of the concept and literacy content specified for this level are given in the Appendix to this Unit.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This Unit can be delivered in a variety of teaching situations: in class or by individual or group learning.

Teachers and lecturers may wish to deliver class instruction in compositional techniques to prepare candidates for individual work on their folio, and group work may provide a useful teaching and learning process for developing creative compositional skills in the approach to the production of an individual folio. It is more likely, however, that at this level, where candidates are frequently taught in mixed-level classes and where there is no increase in mandatory concept content, that candidates will increasingly benefit from individual guidance towards more independent learning and by reference to the work of other composers. Since the focus of the Unit is an audio recording of composition, it is likely that candidates will be motivated by hearing performances of their own work and that of other candidates.

Musical literacy is not an outcome of the Unit, but as candidates begin to work more independently they will be assisted by an increasing knowledge of musical notation.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

It is likely that assessment of the final product will take place towards the end of the Unit, allowing time for any re-working and re-assessment which may be required.

It is important that the assessor's observation checklist and candidate programme note are maintained throughout the Unit in order to inform assessment of the candidate's development in the creative use of compositional skills.

Centres should refer to the National Assessment Bank item for this Unit for guidance on appropriate documentation and on product assessment in line with the statement of standards.

National Unit Specification: support notes (cont)

UNIT Music: Composing (Advanced Higher)

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. 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. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

APPENDIX

ADVANCED HIGHER

CONCEPT CONTENT

There is no additional concept content at this level.

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<ul style="list-style-type: none"> ◆ Ascending ◆ Descending ◆ Stepwise, Leaping ◆ Broken chord ◆ Repetition ◆ Sequence ◆ Phrase ◆ Question, Answer 	<ul style="list-style-type: none"> ◆ Chord ◆ Chord change ◆ Discord 	<ul style="list-style-type: none"> ◆ Repetition ◆ Faster, Slower ◆ Pause ◆ Accented ◆ Beat/Pulse ◆ Simple Time: 2/3/4 Beats in the bar ◆ On the beat, Off the beat ◆ Pattern ◆ Drum fill ◆ Scotch snap 	<ul style="list-style-type: none"> ◆ Single line ◆ Unison/Octave ◆ Harmony ◆ Solo ◆ Ensemble ◆ Ostinato/Riff ◆ Round ◆ Accompanied ◆ Unaccompanied ◆ Repetition, Contrast ◆ Section 	<ul style="list-style-type: none"> ◆ Sound/Silence ◆ Louder/Softer ◆ Sustained, Staccato, Legato ◆ Striking, Blowing, Bowing, Strumming, Plucking, Slapping ◆ Orchestra: Woodwind, Brass, Strings, Percussion ◆ Bands: Brass, Pipe, Rock, Steel, Scottish Dance, Wind/Military ◆ Groups: Folk, Pop, Jazz ◆ Instruments: Electric Guitars Acoustic Guitar Drumkit Keyboards: Piano, Organ, Synthesiser Accordion, Fiddle, Pipes ◆ Voice, Vocal, Choral, Lead vocals, Backing vocals 	<ul style="list-style-type: none"> ◆ Baroque ◆ Jazz ◆ Rock ◆ Pop ◆ Scottish ◆ March ◆ Strathspey ◆ Reel ◆ Waltz ◆ Latin American

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Theme ◆ Variation ◆ Imitation ◆ Ornament ◆ Scales: Pentatonic, Major, Minor, Chromatic ◆ Semitone, tone ◆ Scat singing 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V in Major ◆ Tonality: Major, Minor ◆ Vamp ◆ Drone ◆ Change of key 	<ul style="list-style-type: none"> ◆ Down beat, Up beat ◆ Anacrusis ◆ Compound time ◆ Speed Change: Accelerando, Rallentando, Rubato ◆ Syncopation 	<ul style="list-style-type: none"> ◆ Chords ◆ Cluster ◆ Arpeggio ◆ Walking Bass ◆ Descant ◆ Contrary Motion ◆ Canon ◆ Binary, Ternary ◆ AB, ABA, AABA ◆ Minuet and Trio ◆ Rondo ◆ Theme and Variations ◆ Programme ◆ Middle 8 	<ul style="list-style-type: none"> ◆ Crescendo, Diminuendo ◆ Individual instruments: Orchestra, Keyboard, Folk, Scottish, String ◆ Recorders, Pan pipes ◆ Voices: Soprano, Alto, Tenor, Bass ◆ Effects: Bending, Rolls ◆ Distortion, Reverb, Delay ◆ Electronic drums ◆ Ghanaian drum ensemble ◆ Gamelan ◆ Latin percussion ensemble ◆ Ceilidh band ◆ Chamber Music 	<ul style="list-style-type: none"> ◆ Blues ◆ Ragtime ◆ Swing ◆ Romantic ◆ Opera ◆ Musical ◆ Fanfare ◆ Concerto ◆ Symphony ◆ Gaelic Psalms ◆ Scots ballad ◆ Bothy ballad ◆ Waulking song ◆ Mouth music ◆ Slow air ◆ Ghanaian ◆ Indonesian gamelan ◆ Improvisation ◆ Jig ◆ Samba ◆ Salsa

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Modulating ◆ Relative major ◆ Relative minor ◆ Tonal ◆ Atonal ◆ Grace note ◆ Trill ◆ Syllabic word setting ◆ Melismatic word setting ◆ Word painting ◆ Interval ◆ Blues scale ◆ Whole-tone scale 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V & VI in Major and Minor Keys ◆ Modulation ◆ Modulation to Relative Minor ◆ Perfect Cadence ◆ Imperfect Cadence ◆ Tierce de Picardie ◆ Suspension ◆ Passing note ◆ Interval ◆ Consonance, Dissonance 	<ul style="list-style-type: none"> ◆ Groupings in Simple and Compound time ◆ Cross rhythms ◆ Triplets ◆ Dotted rhythms 	<ul style="list-style-type: none"> ◆ Pedal ◆ Inverted Pedal ◆ Ground Bass ◆ Alberti Bass ◆ Homophony ◆ Polyphony ◆ Contrapuntal ◆ Obbligato ◆ Countermelody ◆ Strophic ◆ Through-composed ◆ Coda ◆ Cadenza 	<ul style="list-style-type: none"> ◆ Voices: Mezzo-Soprano, Countertenor, Baritone ◆ Muted/Con sordino ◆ Glissando ◆ Flutter tonguing ◆ Double stopping ◆ Arco ◆ Pizzicato ◆ Col legno ◆ Tremolando/Tremolo ◆ Vibrato ◆ A cappella ◆ Register ◆ 12-String guitar ◆ Slide guitar ◆ Fretless bass guitar ◆ Sitar ◆ Tabla 	<ul style="list-style-type: none"> ◆ Dixieland ◆ Boogie-woogie ◆ Impressionist ◆ Minimalist ◆ Aleatoric ◆ Classical ◆ Scherzo ◆ Cantata ◆ Oratorio ◆ Passion ◆ Chorale ◆ Hymn tune ◆ Pibroch ◆ Recitative ◆ Aria ◆ Chorus ◆ Soul ◆ Country ◆ Indian

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
HIGHER	<ul style="list-style-type: none"> ◆ Mode ◆ Harmonic and Melodic minor ◆ Acciaccatura ◆ Appoggiatura ◆ Turn ◆ Mordent ◆ Microtone ◆ Tritone ◆ Tone row 	<ul style="list-style-type: none"> ◆ Plagal cadence ◆ Interrupted cadence ◆ Dominant 7th ◆ Diminished chord ◆ Diminished 7th ◆ Augmented chord ◆ Added 6th ◆ Polytonality 	<ul style="list-style-type: none"> ◆ Time changes ◆ Pulse and Beat ◆ Irregular metres ◆ Three against two ◆ Hemiola ◆ Augmentation ◆ Diminution 	<ul style="list-style-type: none"> ◆ Episode ◆ Exposition ◆ Subject ◆ Countersubject ◆ Transition ◆ Bridge ◆ Basso continuo ◆ Sonata form ◆ Antiphonal ◆ Inversion ◆ Retrograde ◆ Tonal answer ◆ Real answer ◆ Leitmotiv ◆ Stretto ◆ Ritornello 	<ul style="list-style-type: none"> ◆ Harmonics ◆ Coloratura ◆ Sprechgesang ◆ Consort ◆ Ripieno, Concertino 	<ul style="list-style-type: none"> ◆ Renaissance ◆ Nationalist ◆ Serial ◆ Neo-classical ◆ Late Romantic ◆ Jazz-funk ◆ Musique concrète ◆ Pavan & Galliard ◆ Plainchant ◆ Mass ◆ Motet ◆ Madrigal ◆ Overture ◆ Sonata ◆ Suite ◆ Concerto grosso ◆ Anthem ◆ Air ◆ Chant ◆ Chorale prelude ◆ Ballett ◆ Chaconne, Passacaglia ◆ Fugue ◆ Lied, Song cycle ◆ Symphonic/Tone poem ◆ Da capo aria

APPENDIX (cont)

ADVANCED HIGHER LITERACY CONTENT

The Literacy Content at this level subsumes the content from previous levels.

APPENDIX (cont)

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Treble Clef Stave: C – A⁷ ◆ Notation of Repetitions and Sequences 	-----	<ul style="list-style-type: none"> ◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers ◆ Barlines ◆ Double Barlines ◆ Repeat Signs ◆ 2/4, 3/4, 4/4 ◆ Accelerando, Rallentando ◆ Allegro, Andante, Adagio 	<ul style="list-style-type: none"> ◆ <i>f</i> Forte <i>p</i> Piano ◆ Crescendo, Diminuendo
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Tones, Semitones, Accidentals ◆ Scales and Key Signatures: C, G and F Major, A Minor 	<ul style="list-style-type: none"> ◆ Chords of C, G and F Major, and A Minor 	<ul style="list-style-type: none"> ◆ Dotted Crotchet + Single Quaver ◆ Grouped Semiquavers ◆ Dotted Quaver + Semiquaver ◆ Scotch Snap ◆ 1st and 2nd Time Bars 	<ul style="list-style-type: none"> ◆ <i>ff pp</i>
HIGHER	<ul style="list-style-type: none"> ◆ Bass Clef: E₂, - C ◆ Note-naming and Transposing into bass clef 	<ul style="list-style-type: none"> ◆ Chords: I, IV, V & VI in Major and Minor Keys ◆ Naming and writing diatonic intervals formed from the tonic 	<ul style="list-style-type: none"> ◆ 6/8 Time with straightforward note groupings, excluding dotted quavers ◆ Triplets ◆ Rests: Quaver – Semibreve ◆ Da capo, Dal segno, Fine 	<ul style="list-style-type: none"> ◆ Slurs ◆ Accents ◆ Staccato marks ◆ Phrase marks ◆ <i>sfz</i>

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
ADVANCED HIGHER	-----	<ul style="list-style-type: none"> ◆ Putting chords to cadence points and melodies ◆ Diminished 7th ◆ Dominant 7th ◆ Added 6ths ◆ Inversions 	<ul style="list-style-type: none"> ◆ Ties ◆ Notation of syncopated rhythms ◆ 5/4 Time signature 	-----

National Unit Specification: general information

UNIT Music: Listening (Advanced Higher)

CODE DV41 13

COURSE Music (Advanced Higher)

SUMMARY

This Unit is intended for candidates who have an interest in listening to music and who wish to develop their knowledge and understanding of it. Candidates may study the Unit as part of a general education, as a leisure interest or for vocational reasons. It is likely that candidates will have attained a level equivalent to Higher Music.

This Unit can be studied on its own or as part of the Advanced Higher Music Course. It is one of a series of Listening Units which progresses from Access to Advanced Higher. It builds on previous levels of attainment by seeking a more sophisticated level of conceptual knowledge and understanding and by encouraging candidates to engage in a greater level of independent study, culminating in the production of a Commentary. Additionally, it furthers candidates' understanding of the relationship between music heard and how it is written by developing their knowledge of musical notation.

OUTCOMES

1. Demonstrate knowledge and understanding of musical concepts.
2. Demonstrate knowledge and understanding of musical literacy.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following, or equivalent:

- ◆ Higher Music
- ◆ Music: Listening Unit at Higher

Administrative Information

Superclass: LF

Publication date: March 2006

Source: Scottish Qualifications Authority

Version: 01

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National Unit Specification: general information (cont)

UNIT Music: Listening (Advanced Higher)

CREDIT VALUE

1 credit at Advanced Higher (8 SCQF credit points at level 7*)

**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.*

CORE SKILLS

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

National Unit Specification: statement of standards

UNIT Music: Listening (Advanced Higher)

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 the Scottish Qualifications Authority.

OUTCOME 1

Demonstrate knowledge and understanding of musical concepts.

Performance Criteria

- a) Identify stylistic features of music studied
- b) Identify compositional features of music studied in terms of melody, harmony, rhythm, structure, timbre, genre and form

OUTCOME 2

Demonstrate knowledge and understanding of musical literacy.

Performance Criteria

- a) Notated music is accurately related to musical excerpts heard
- b) Music is notated correctly

National Unit Specification: general information (cont)

UNIT Music: Listening (Advanced Higher)

EVIDENCE REQUIREMENTS FOR THIS UNIT

Evidence Requirements apply to the Unit as a whole.

Assessment will be carried out on an ongoing basis throughout delivery of the Unit.

Product and supporting documentary evidence is required to indicate that the candidate has achieved the Outcomes and Performance Criteria. This will consist of:

- ◆ A Commentary of between 1500 and 2000 words which:
 - relates to the study of two or more works or movements which allow for detailed and in-depth analysis
 - gives reasons for the candidate's choice of works
 - briefly contextualises the chosen works
 - analyses each work in terms of a detailed conceptual framework
 - references conceptual description to manuscript and audio excerpts
 - makes valid points of comparison between the works chosen in terms of style and use of compositional techniques
 - briefly summarises the candidate's findings and describes the development of the candidate's conceptual knowledge and understanding

- ◆ An assessor observation checklist which:
 - has been maintained and kept up-to-date by the assessor
 - records the process over time that has led to the production of the commentary, assists assessment by indicating candidate input and guides final product assessment
 - records that the candidate has achieved the Outcomes and Performance Criteria of the Unit

Although the assessor will have an input in monitoring candidate progress and in advising on next steps throughout the delivery of the Unit, the responsibility for drafting and for producing the final version of the commentary is entirely that of the candidate.

Details of the concept and literacy content specified for this level are to be found in the Appendix to this Unit.

Exemplification of an assessor's observation checklist and assessor's pro forma is given in the National Assessment Bank item for this Unit. If a centre wishes to design its own assessment documentation it should do so in line with this exemplification.

National Unit Specification: support notes

UNIT Music: Listening (Advanced Higher)

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

Candidates will have the opportunity to further their listening experience in a wide variety of styles and genres, and to develop and refine their knowledge and understanding as expressed in a framework of concepts. Their understanding of concepts and musical notation will be further aided by the practice of following scores during their listening.

Candidates will apply their concept knowledge to a range of music of their choice in the course of the preparation and research which leads to the production of the Commentary.

An appreciation of compositional concepts achieved through studying this Unit is of particular relevance to those studying the Advanced Higher Music Course, where an integrated understanding arises from the experience of listening, composing and performing.

Candidates studying the Unit as part of the Advanced Higher Music Course will find that their understanding of concepts is further enhanced by the study of musical works prescribed for Course Assessment purposes by SQA; these will provide a familiar context for assessment of knowledge and understanding in the Question Paper for the Course, where conceptual knowledge is tested by questions relating to known and previously unknown pieces of music.

Details of the concept and literacy content specified for this level are given in the Appendix to this Unit.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This Unit can be delivered in a variety of teaching situations: in groups, in class or through individual learning; the learning and teaching approach taken by the centre can vary according to preference. While there is some new literacy content at this level, the mandatory concept content is the same as that at Higher level; learning and teaching approaches are likely to be influenced by the fact that candidates are expected in this Unit to apply their concept knowledge in a more extended fashion to complete musical works or movements.

Evidence requirements ask candidates to organise and present their knowledge and understanding in a format unfamiliar from previous levels. Centres may wish to lead candidates towards the production of the Commentary by:

- ◆ revising concepts in the context of guided writing of short reports on complete works or movements
- ◆ allowing greater independence in writing short reports on works chosen by candidates
- ◆ exemplifying processes, formats, and completed models in commentaries
- ◆ providing individual consultation, constructive criticism and encouragement during the preparation of the commentary

National Unit Specification: general information (cont)

UNIT Music: Listening (Advanced Higher)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Assessment of the final commentary is likely to take place towards the end of the Unit. Assessors should ensure that sufficient time is allowed for remediation and re-assessment Centres will find that the National Assessment Bank items for this Unit provide useful assessment tools and give guidance for assessing candidate performance against the Performance Criteria detailed in the Statement of Standards.

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. 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. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

APPENDIX

ADVANCED HIGHER

CONCEPT CONTENT

There is no additional concept content at this level.

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<ul style="list-style-type: none"> ◆ Ascending ◆ Descending ◆ Stepwise, Leaping ◆ Broken chord ◆ Repetition ◆ Sequence ◆ Phrase ◆ Question, Answer 	<ul style="list-style-type: none"> ◆ Chord ◆ Chord change ◆ Discord 	<ul style="list-style-type: none"> ◆ Repetition ◆ Faster, Slower ◆ Pause ◆ Accented ◆ Beat/Pulse ◆ Simple Time: 2/3/4 Beats in the bar ◆ On the beat, Off the beat ◆ Pattern ◆ Drum fill ◆ Scotch snap 	<ul style="list-style-type: none"> ◆ Single line ◆ Unison/Octave ◆ Harmony ◆ Solo ◆ Ensemble ◆ Ostinato/Riff ◆ Round ◆ Accompanied ◆ Unaccompanied ◆ Repetition, Contrast ◆ Section 	<ul style="list-style-type: none"> ◆ Sound/Silence ◆ Louder/Softer ◆ Sustained, Staccato, Legato ◆ Striking, Blowing, Bowing, Strumming, Plucking, Slapping ◆ Orchestra: Woodwind, Brass, Strings, Percussion ◆ Bands: Brass, Pipe, Rock, Steel, Scottish Dance, Wind/Military ◆ Groups: Folk, Pop, Jazz ◆ Instruments: Electric Guitars Acoustic Guitar Drumkit Keyboards: Piano, Organ, Synthesiser Accordion, Fiddle, Pipes ◆ Voice, Vocal, Choral, Lead vocals, Backing vocals 	<ul style="list-style-type: none"> ◆ Baroque ◆ Jazz ◆ Rock ◆ Pop ◆ Scottish ◆ March ◆ Strathspey ◆ Reel ◆ Waltz ◆ Latin American

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Theme ◆ Variation ◆ Imitation ◆ Ornament ◆ Scales: Pentatonic, Major, Minor, Chromatic ◆ Semitone, tone ◆ Scat singing 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V in Major ◆ Tonality: Major, Minor ◆ Vamp ◆ Drone ◆ Change of key 	<ul style="list-style-type: none"> ◆ Down beat, Up beat ◆ Anacrusis ◆ Compound time ◆ Speed Change: Accelerando, Rallentando, Rubato ◆ Syncopation 	<ul style="list-style-type: none"> ◆ Chords ◆ Cluster ◆ Arpeggio ◆ Walking Bass ◆ Descant ◆ Contrary Motion ◆ Canon ◆ Binary, Ternary ◆ AB, ABA, AABA ◆ Minuet and Trio ◆ Rondo ◆ Theme and Variations ◆ Programme ◆ Middle 8 	<ul style="list-style-type: none"> ◆ Crescendo, Diminuendo ◆ Individual instruments: Orchestra, Keyboard, Folk, Scottish, String ◆ Recorders, Pan pipes ◆ Voices: Soprano, Alto, Tenor, Bass ◆ Effects: Bending, Rolls ◆ Distortion, Reverb, Delay ◆ Electronic drums ◆ Ghanaian drum ensemble ◆ Gamelan ◆ Latin percussion ensemble ◆ Ceilidh band ◆ Chamber Music 	<ul style="list-style-type: none"> ◆ Blues ◆ Ragtime ◆ Swing ◆ Romantic ◆ Opera ◆ Musical ◆ Fanfare ◆ Concerto ◆ Symphony ◆ Gaelic Psalms ◆ Scots ballad ◆ Bothy ballad ◆ Waulking song ◆ Mouth music ◆ Slow air ◆ Ghanaian ◆ Indonesian gamelan ◆ Improvisation ◆ Jig ◆ Samba ◆ Salsa

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Modulating ◆ Relative major ◆ Relative minor ◆ Tonal ◆ Atonal ◆ Grace note ◆ Trill ◆ Syllabic word setting ◆ Melismatic word setting ◆ Word painting ◆ Interval ◆ Blues scale ◆ Whole-tone scale 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V & VI in Major and Minor Keys ◆ Modulation ◆ Modulation to Relative Minor ◆ Perfect Cadence ◆ Imperfect Cadence ◆ Tierce de Picardie ◆ Suspension ◆ Passing note ◆ Interval ◆ Consonance, Dissonance 	<ul style="list-style-type: none"> ◆ Groupings in Simple and Compound time ◆ Cross rhythms ◆ Triplets ◆ Dotted rhythms 	<ul style="list-style-type: none"> ◆ Pedal ◆ Inverted Pedal ◆ Ground Bass ◆ Alberti Bass ◆ Homophony ◆ Polyphony ◆ Contrapuntal ◆ Obbligato ◆ Countermelody ◆ Strophic ◆ Through-composed ◆ Coda ◆ Cadenza 	<ul style="list-style-type: none"> ◆ Voices: Mezzo-Soprano, Countertenor, Baritone ◆ Muted/Con sordino ◆ Glissando ◆ Flutter tonguing ◆ Double stopping ◆ Arco ◆ Pizzicato ◆ Col legno ◆ Tremolando/Tremolo ◆ Vibrato ◆ A cappella ◆ Register ◆ 12-String guitar ◆ Slide guitar ◆ Fretless bass guitar ◆ Sitar ◆ Tabla 	<ul style="list-style-type: none"> ◆ Dixieland ◆ Boogie-woogie ◆ Impressionist ◆ Minimalist ◆ Aleatoric ◆ Classical ◆ Scherzo ◆ Cantata ◆ Oratorio ◆ Passion ◆ Chorale ◆ Hymn tune ◆ Pibroch ◆ Recitative ◆ Aria ◆ Chorus ◆ Soul ◆ Country ◆ Indian

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
HIGHER	<ul style="list-style-type: none"> ◆ Mode ◆ Harmonic and Melodic minor ◆ Acciaccatura ◆ Appoggiatura ◆ Turn ◆ Mordent ◆ Microtone ◆ Tritone ◆ Tone row 	<ul style="list-style-type: none"> ◆ Plagal cadence ◆ Interrupted cadence ◆ Dominant 7th ◆ Diminished chord ◆ Diminished 7th ◆ Augmented chord ◆ Added 6th ◆ Polytonality 	<ul style="list-style-type: none"> ◆ Time changes ◆ Pulse and Beat ◆ Irregular metres ◆ Three against two ◆ Hemiola ◆ Augmentation ◆ Diminution 	<ul style="list-style-type: none"> ◆ Episode ◆ Exposition ◆ Subject ◆ Countersubject ◆ Transition ◆ Bridge ◆ Basso continuo ◆ Sonata form ◆ Antiphonal ◆ Inversion ◆ Retrograde ◆ Tonal answer ◆ Real answer ◆ Leitmotiv ◆ Stretto ◆ Ritornello 	<ul style="list-style-type: none"> ◆ Harmonics ◆ Coloratura ◆ Sprechgesang ◆ Consort ◆ Ripieno, Concertino 	<ul style="list-style-type: none"> ◆ Renaissance ◆ Nationalist ◆ Serial ◆ Neo-classical ◆ Late Romantic ◆ Jazz-funk ◆ Musique concrète ◆ Pavan & Galliard ◆ Plainchant ◆ Mass ◆ Motet ◆ Madrigal ◆ Overture ◆ Sonata ◆ Suite ◆ Concerto grosso ◆ Anthem ◆ Air ◆ Chant ◆ Chorale prelude ◆ Ballett ◆ Chaconne, Passacaglia ◆ Fugue ◆ Lied, Song cycle ◆ Symphonic/Tone poem ◆ Da capo aria

APPENDIX (cont)

ADVANCED HIGHER LITERACY CONTENT

The Literacy Content at this level subsumes the content from previous levels.

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Treble Clef Stave: C – A⁷ ◆ Notation of Repetitions and Sequences 	-----	<ul style="list-style-type: none"> ◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers ◆ Barlines ◆ Double Barlines ◆ Repeat Signs ◆ 2/4, 3/4, 4/4 ◆ Accelerando, Rallentando ◆ Allegro, Andante, Adagio 	<ul style="list-style-type: none"> ◆ <i>f</i> Forte <i>p</i> Piano ◆ Crescendo, Diminuendo
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Tones, Semitones, Accidentals ◆ Scales and Key Signatures: C, G and F Major, A Minor 	<ul style="list-style-type: none"> ◆ Chords of C, G and F Major, and A Minor 	<ul style="list-style-type: none"> ◆ Dotted Crotchet + Single Quaver ◆ Grouped Semiquavers ◆ Dotted Quaver + Semiquaver ◆ Scotch Snap ◆ 1st and 2nd Time Bars 	<ul style="list-style-type: none"> ◆ <i>ff pp</i>
HIGHER	<ul style="list-style-type: none"> ◆ Bass Clef: E₂, - C ◆ Note-naming and Transposing into bass clef 	<ul style="list-style-type: none"> ◆ Chords: I, IV, V & VI in Major and Minor Keys ◆ Naming and writing diatonic intervals formed from the tonic 	<ul style="list-style-type: none"> ◆ 6/8 Time with straightforward note groupings, excluding dotted quavers ◆ Triplets ◆ Rests: Quaver – Semibreve ◆ Da capo, Dal segno, Fine 	<ul style="list-style-type: none"> ◆ Slurs ◆ Accents ◆ Staccato marks ◆ Phrase marks ◆ <i>sfz</i>

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
ADVANCED HIGHER	-----	<ul style="list-style-type: none"> ◆ Putting chords to cadence points and melodies ◆ Diminished 7th ◆ Dominant 7th ◆ Added 6ths ◆ Inversions 	<ul style="list-style-type: none"> ◆ Ties ◆ Notation of syncopated rhythms ◆ 5/4 Time signature 	-----

National Unit Specification: general information

UNIT Music: Performing (Advanced Higher)

CODE DV46 13

COURSE Music (Advanced Higher)

SUMMARY

This Unit is intended for candidates who wish to develop performance skills in Music. At this level candidates will be expected to have previous experience of solo and/or group performance in one of the combinations below:

- ◆ two instruments
- ◆ one instrument and voice
- ◆ one instrument/voice and accompanying

Candidates may study the Unit as part of a general education, as a leisure interest or for vocational reasons. It is likely that candidates will have attained a level equivalent to Higher Music.

This Unit can be studied on its own or as part of the Advanced Higher Music Course. It is one of a series of Performing Units which progresses from Access to Advanced Higher and builds on previous levels of attainment by making increased demands in terms of length of performance programme and of levels of technical and musical difficulty.

The minimum level of technical and musical difficulty is exemplified in SQA's *National Qualifications in Music: Performing*.

OUTCOME

Perform music in various styles.

Administrative Information

Superclass: LH

Publication date: March 2006

Source: Scottish Qualifications Authority

Version: 01

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National Unit Specification: general information (cont)

UNIT Music: Performing (Advanced Higher)

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following, or equivalent:

- ◆ Music: Performing Unit at Higher

CREDIT VALUE

1 credit at Advanced Higher (8 SCQF credit points at SCQF level 7*)

**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.*

CORE SKILLS

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

National Unit Specification: statement of standards

UNIT Music: Performing (Advanced Higher)

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 the Scottish Qualifications Authority.

OUTCOME

Perform music in various styles.

Performance Criteria

- a) Perform the chosen pieces with sufficient accuracy in pitch and rhythm to communicate the sense of the music
- b) Perform the chosen pieces musically, by maintaining the musical flow and by realising and interpreting the composer's intentions with regard to tempo, phrasing and dynamics

National Unit Specification: statement of standards (cont)

UNIT Music: Performing (Advanced Higher)

EVIDENCE REQUIREMENTS FOR THIS UNIT

Performance evidence supported by an assessor's written record of all performance evidence is required to demonstrate satisfactory attainment of the Outcome and Performance Criteria.

Assessment will take place under controlled conditions in the course of live performances of the prepared programme by the candidate. The pieces may be performed and assessed in a single event or assessment evidence may be gathered on a number of occasions during the Unit. Performances may take place in the presence of the assessor only, or in the presence of an audience, at the discretion of the centre.

Lists of permitted instruments, combinations of instruments and exemplification of appropriate levels of difficulty are to be found in SQA's *National Qualifications in Music: Performing*.

Performance evidence will be based on:

Either

- (a) A performance programme on one instrument/voice, solo and/or in a group containing at least two contrasting pieces of music, and lasting 15 minutes *and*
- (b) A performance programme on another instrument, solo and/or in a group containing at least two contrasting pieces of music, and lasting 10 minutes

or

- (a) A performance programme on one instrument/voice, solo and/or in a group containing at least two contrasting pieces of music, and lasting 15 minutes *and*
- (b) A programme of prepared instrumental and/or vocal accompaniments. The programme should contain at least 2 contrasting accompaniments and last 12 minutes *and*
- (c) A performance of accompaniments played at sight and lasting 3 minutes

Candidates should be allowed 5 minutes private preparation time prior to performing these previously unseen accompaniments. The assessor should play the melody which the candidate is required to accompany, and should give an indication of the tempo before beginning.

The National Assessment Bank item for this Unit exemplifies the standard and provides an assessor checklist. Centres wishing to devise their own records should refer to the National Assessment Bank to ensure a comparable standard.

National Unit Specification: support notes

UNIT Music: Performing (Advanced Higher)

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

Candidates will have the opportunity to extend, develop and refine their technical and musical competence in performing through the study of a variety of musical styles and genres. They will demonstrate their competence in the performance of pieces which meet the standard benchmarked for this level by SQA's *National Qualifications in Music: Performing*.

For candidates studying this Unit as part of the Advanced Higher Music Course, where an integrated understanding arises from the experience of performing, listening and composing, the acquisition, through practical activity, of conceptual knowledge and understanding will be of particular relevance.

Details of the appropriate concept and literacy content for this level are to be found in the Course Specification.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This Unit can be delivered in a variety of teaching situations: in class and/or in the course of individual or group instrumental lessons, either in or outside the centre. A variety of repertoire in addition to that used for assessment purposes could be explored, with candidates having the opportunity to play solo and in group as appropriate. Since the focus of the Unit is performing, opportunities could be created to enable candidates to perform to members of their class and to others. While the development of musical literacy is to be encouraged, it is not a mandatory route to performing, except for those candidates who opt to perform accompaniments and who are required to play at sight. Where this Unit is being taken as part of the Advanced Higher Music Course candidates will gain an understanding of style and compositional techniques from the repertoire studied.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Centres will know from their preparation of candidates, and from formative assessment of work in progress, when candidates are ready for formal Unit assessment. Time should be allowed for re-assessment. Candidates who are also being presented for the Advanced Higher Music Course may find that a single event, end of Unit assessment provides good preparation for performance in the Course assessment.

Centres will find that the National Assessment Bank item for this Unit provides a useful checklist and guidance for assessing candidate performance against the Performance Criteria detailed in the Statement of Standards.

National Unit Specification: support notes (cont)

UNIT Music: Performing (Advanced Higher)

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. 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. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support* (SQA, 2004).

National Unit Specification: general information

UNIT Music: Performing with Technology (Advanced Higher)

CODE DV4F 13

COURSE Music (Advanced Higher)

SUMMARY

This Unit is intended for candidates who wish to develop their skills in performing and in the use of music technology. At this level candidates will be expected to have previous experience of solo and/or group performance in one of the combinations below:

- ◆ one instrument or voice
and
- ◆ MIDI Sequencing or Sound Engineering and Production at Higher

Candidates will develop performance skills on one instrument or voice. They will also produce audio folios of performances using MIDI Sequencing to record, edit and mix pieces of music using a computer with a music sequencing package; **or** use multi-track recording equipment to record and mix musical performances from a variety of sources. The focus of the Unit is practical, but candidates will also build their knowledge and understanding of key concepts and techniques used in technology. In performing, this Unit builds on previous levels of attainment by making increased demands in terms of length of performance programme and of levels of technical and musical difficulty. Candidates may study the Unit as part of a general education, as a leisure interest, or for vocational reasons. The Unit has been designed as part of the Advanced Higher Music Course, but may also be used as a stand-alone Unit.

OUTCOMES

1. Perform music in various styles.
2. Demonstrate understanding of concepts and techniques involved in producing musical performances using technology.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Performing with Technology (Advanced Higher)

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following, or equivalent:

- ◆ Higher Music
- ◆ Music: Performing with Technology Unit at Higher

CREDIT VALUE

1 credit at Advanced Higher (8 SCQF credit points at SCQF level 7*)

**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.*

CORE SKILLS

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

National Unit Specification: statement of standards

UNIT Music: Performing with Technology (Advanced Higher)

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 the Scottish Qualifications Authority.

OUTCOME 1

Perform music in various styles.

Performance Criteria

- a) Perform the chosen pieces with sufficient accuracy in pitch and rhythm to communicate the sense
- b) Perform the chosen pieces musically, by maintaining the musical flow and by realising and interpreting the composer's intentions with regard to tempo, phrasing and dynamics

Evidence requirements for Outcome 1

Performance evidence supported by an assessor's written record of all performance evidence is required to demonstrate satisfactory attainment of the Outcome and Performance Criteria.

Assessment will take place under controlled conditions in the course of live performances by the candidate of the prepared programme. The pieces may be performed and assessed in a single event or assessment evidence may be gathered on a number of occasions during delivery of the Unit. Performances may take place in the presence of the assessor only, or in the presence of an audience, at the discretion of the centre.

Lists of permitted instruments, combinations of instruments, and exemplification of appropriate levels of difficulty are to be found in SQA's *National Qualifications in Music: Performing*.

Performance evidence will be based on a programme on one instrument/voice, solo and/or in a group containing at least two contrasting pieces of music, and lasting 10 minutes.

The National Assessment Bank item for this Unit illustrates the standard to be applied, the breadth of coverage and includes an assessor checklist. Centres wishing to devise their own instruments of assessment should refer to the National Assessment Bank to ensure a comparable standard.

National Unit Specification: statement of standards (cont)

UNIT Music: Performing with Technology (Advanced Higher)

OUTCOME 2

Demonstrate understanding of concepts and techniques involved in producing musical performances using technology.

Performance Criteria

- a) Set up equipment for selected music technology effectively according to safe and correct practice
- b) Operate equipment for selected music technology effectively according to safe and correct practice
- c) Organise and manage practical tasks effectively
- d) Apply concepts and techniques skilfully and creatively in practical tasks to create, develop and refine recordings
- e) Accurately identify and explain concepts and techniques used in the selected area of music technology

Evidence requirements for Outcome 2

Written/oral and performance evidence is required which demonstrates that the candidate has knowledge and understanding of the key concepts and techniques used in the selected area of music technology. The evidence must cover all of the Performance Criteria.

Evidence will be based on:

- ◆ Assessor observations – Candidates will be given an assignment brief which details the practical tasks to be undertaken in **either** MIDI Sequencing **or** Sound Engineering and Production. The assessor will record the candidate's progress on an observation checklist which must be maintained and kept up to date. The observation checklist must be retained for moderation purposes.

Candidates should base their work on published music scores, their own arrangements of music or on their own compositions.

- ◆ Test of knowledge and understanding – Candidates will respond to a set of questions testing knowledge and understanding, including questions about audio excerpts. Evidence should be produced in supervised, closed-book conditions with a time limit of one hour. Responses may be written or in the form of an oral recording. The test will include alternative sections relating to MIDI Sequencing **or** Sound Engineering and Production.

Details of the mandatory concepts and techniques specified for this level of music technology are given in the Appendix to this Unit.

Assessors should note the following conditions:

- ◆ In MIDI Sequencing candidates may not use commercial files or music files edited by anyone else as part of a submission for assessment
- ◆ In Sound Engineering and Production candidates may not use professional recordings or material recorded by anyone else as part of a submission for assessment

National Unit Specification: statement of standards (cont)

UNIT Music: Performing with Technology (Advanced Higher)

The National Assessment Bank item for this Unit illustrates the standard to be applied, the breadth of coverage and includes an assignment brief, an assessor's observation checklist and a test of knowledge and understanding. Centres who wish to develop their own instrument of assessment should refer to the National Assessment Bank to ensure a comparable standard.

National Unit Specification: support notes

UNIT Music: Performing with Technology (Advanced Higher)

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

Candidates will have the opportunity to develop and refine their technical and musical competence in performing. The study of a variety of musical styles and genres will provide a context for development of these performing skills and for acquisition, through practical activity, of conceptual knowledge and understanding. While the development of musical literacy is to be encouraged, it is not a mandatory route to performing.

Candidates studying this Unit as part of the Advanced Higher Course will benefit from a breadth of performance opportunities, solo and in group, as appropriate, in preparation for the course assessment where, in the course of a prepared recital, they will demonstrate the ability to perform with accuracy in pitch and rhythm and to play musically, maintaining the musical flow and realising and interpreting the composer's intentions with regard to tempo, phrasing and dynamics.

Exemplification of appropriate levels of difficulty is to be found in *SQA's National Qualifications in Music: Performing*.

Candidates who study this Unit will develop knowledge, understanding and practical skills in either MIDI Sequencing *or* Sound Engineering and Production.

They will demonstrate their abilities in processes followed throughout the Unit and in a test of knowledge and understanding. Candidates should keep a log of their recordings to identify the equipment used, the music performed (with a score or a performance plan included), the performers, and the editing processes used.

Where candidates are taking the Unit as part of the Advanced Higher Music Course, the final product folio will be submitted for course assessment. For the Advanced Higher Music Course, an appreciation of compositional concepts achieved through studying this Unit is of particular relevance, where an integrated understanding arises from the experience of performing, listening and composing.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This Unit can be delivered in a variety of teaching situations:

Outcome 1

For Performing, preparation may be in class and/or in the course of individual or group instrumental lessons, either in or outside the centre. A variety of repertoire in addition to that used for assessment purposes could be explored, with candidates having the opportunity to play solo and in group situations as appropriate. Candidates will have the opportunity to extend, develop and refine their technical and musical competence in performing. The study of a variety of musical styles and genres will provide a context for developing of these performing skills and, through practical activity, conceptual knowledge and understanding.

National Unit Specification: support notes (cont)

UNIT Music: Performing with Technology (Advanced Higher)

In Performing, opportunities could be created to enable candidates to perform to members of their class and to others.

Where this Unit is being taken as part of the Advanced Higher Music Course, candidates will gain an understanding of style and compositional techniques from the repertoire studied.

Outcome 2

In the chosen area of music technology, candidates will base their work on published music scores, their own arrangements of music, or on their own compositions to demonstrate creative use of MIDI Sequencing *or* Sound Engineering and Production. Personal decisions about organising, setting up, creating tracks, evaluating the music and refining the final mix should demonstrate an objective, constructive and imaginative understanding of the concepts and techniques involved in achieving an effective musical production. The mandatory concepts for the optional areas of music technology, detailed in the Appendix, should be used to indicate the breadth of candidates' practical skills in assignments which lead to completed recordings.

Useful classroom activities might include tutor demonstrations of good practice, peer-group opinions and support, and independent work.

At this level there should be greater independence of study; candidates should already have a secure working knowledge of the equipment necessary to complete the Technology Outcomes of this Unit.

The following conditions should be noted:

- ◆ In MIDI Sequencing candidates may not use commercial files or music files edited by anyone else as part of a submission for assessment
- ◆ In Sound Engineering and Production candidates may not use professional recordings or material recorded by anyone else as part of a submission for assessment

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Centres will know from their preparation of candidates, and from formative assessment of work in progress, when candidates are ready for formal Unit assessment. It is likely that assessment of practical skills will take place towards the end of the Unit, allowing time for any re-evaluation, re-editing and re-assessment which may be required from the candidate. It is important that the assessor's observation checklist and a candidate's log are maintained throughout the Unit in order to inform assessment of the candidate's development in the creative use of technology.

The National Assessment Bank items for this Unit provide useful checklists and guidance for assessing candidate performance against the Performance Criteria detailed in the Statement of Standards.

National Unit Specification: support notes (cont)

UNIT Music: Performing with Technology (Advanced Higher)

Assessment of the Unit will consist of:

- ◆ a performance programme, solo and/or in group, on one instrument/voice, lasting 10 minutes
- ◆ evidence of attainment of Outcomes and Performance Criteria in MIDI Sequencing *or* Sound Engineering and Production derived from assessor observation checklists and from a test of knowledge and understanding

If this Unit is taken as part of the Advanced Higher Music Course, a completed audio folio of instrumental or vocal performances and MIDI Sequencing *or* Sound Engineering and Production mixes will be submitted for course assessment. Details of this are given in the Course Assessment Specification.

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. 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. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

Music: Performing with Technology (Advanced Higher)

APPENDIX

Sound Engineering and Production Mandatory Concepts

Advanced Higher subsumes the concepts from all lower levels

ACCESS 3 (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Amplifier CD Channel Connector Count-in Distortion Dry Echo Fader Fade in Fade out Gain Headphones Input Jack plug Lead/cable	Level Loudspeaker Meter Microphone Microphone stand Mix Mono(phonic) Noise Output Phono plug Recorder Session log Stereo(phonic) Track Trim Wet	Guitar Backing vocals Bass guitar Drum kit Introduction Lead vocal Riff Synthesiser Vocals

INTERMEDIATE 1 (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Balance Buss Cardioid/ uni-directional microphone Click track Close mic'd DI box Effects unit Equalisation (EQ) Final mix Foldback Mixing desk/Mixer Monitor Multi-track	Mute/cut Omni-directional microphone Overdrive Overdub Pan(ning) Peak Popping and blasting Pop-shield Reverb(eration) Stereo master Talkback Time domain effects Windshield XLR	Acoustic guitar Chorus (in a song structure) Dynamics/Expression Electric guitar Guide vocal Solo Verse

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

Sound Engineering and Production Mandatory Concepts (cont)

INTERMEDIATE 2 (MANDATORY)	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Sound Engineering	AFL/Solo Analogue Auxilliary send/return Boost (EQ) Chorus(effect) Compressor Condenser microphone Delay (effect) Digital Dynamic mic Dynamic range EQ Cut Feedback Filter	Frequency response Impedance Leakage Line level Mic level Noise gate PFL Phantom power Proximity effect Punch in/out – Drop in/out Sibilance Signal path Spillage

HIGHER (MANDATORY)	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS		OTHER MUSICAL FEATURES
	Sound Engineering	Attack Balanced wiring connectors Bouncing Clipping dB Decay Echo/reflection Enhancer/exciter Figure-of-eight mic File compression Graphic equalizer Insert point Limiter	Parametric equalizer Phase cancellation Phasing Pitch shift Pre-fade Post-fade Ratio Shelving equalization Stereo pair Threshold Unbalanced wiring connectors

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

Sound Engineering and Production Mandatory Concepts (cont)

ADVANCED HIGHER (MANDATORY) Sound Engineering	EQUIPMENT, CONTROLS, EFFECTS, PROCESSES, TECHNIQUES AND TECHNICAL SPECIFICATIONS	OTHER MUSICAL FEATURES
	A/D convertor Bit depth/rate Byte Co-incident pair/ xy pair D/A convertor Dolby DTS DVD Editing Expander Glitch Harmonics Harmoniser Hyper-cardioid Latency LFO	Matched pair Normalising Optical link Playlist Plug-in Pre-delay Quantizing (audio) Ribbon microphone Sample rate/ frequency Scrub SMPTE Spaced pair S/P Dif Super-cardioid Surround sound T Dif

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

OTHER SOUND ENGINEERING AND PRODUCTION CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

ACCESS 3 (Support concepts)	Acoustic Acoustic screen Arrangements Circuit breaker Control room Live room Mains multi-block Record	Session Signal Take Tape Tone control Track sheets Two-track recorder (2-track)	Arrangements
INTERMEDIATE 1 (Support concepts)	Ambience Boom (stand) Cue Direct sound Earth/ground Indirect sound Master fader	MIDI Overdrive Overload Pick-up Pick-up pattern Remix Stage Monitor Tracking	Flat Wah-wah
INTERMEDIATE 2 (Support concepts)	Attenuate Autolocate Effects loop (FX) Foldback Gated reverb Hard-disk recorder I/O Masking Mini-disc(MD) Patchbay	Patchlead Signal-to-noise ratio (S/N ratio) Shock mount Subgroup Sub-woofer Synchronisation (Sync) Tweeter Woofer	

Music: Performing with Technology (Advanced Higher)

APPENDIX 2 (cont)

HIGHER (Support concepts)	AB Comparison ADSR Active Balanced wiring Bandpass filter (BPF) Centre frequency Crosstalk DAT DSP High pass filter (HPF) Master Post -production Pre-production Low pass filter(LPF) Passive	Presence peak/ colouration Q/bandwidth Red book standard Slave SPL Squawker Submix Synchronisation Sweep Transducer Transient TRS jack Waveform Wavelength	
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Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

OTHER SOUND ENGINEERING AND PRODUCTION CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT (cont)

ADVANCED HIGHER (Support concepts)	ASIO Automated mixing Control surface LFE DAW DVD-audio MS MTC(MIDI time code)	: Pad : PPM : SACD : Total recall : Total reset : Vocoder : VU	
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Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

MIDI Sequencing Mandatory Concepts

ACCESS 3 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Arrange window BPM (beats per minute) Copy/Cut and paste Count-in Event Local control Metronome/click MIDI MIDI files MIDI In MIDI Out Mix/Balance Pan	Record Save Silence Tempo Time signature Track (names) Transport bar/controls Undo Velocity Volume	Amplifier Headphones Interface Loudspeaker MIDI interface Sequencer Synthesizer

INTERMEDIATE 1 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Backup copy Balance Boot Chorus (in a song structure) Controller keyboard Dynamics/ Expression Effects (FX) General MIDI Import/Export Introduction Key change/ Modulation Level Locators Loop Markers	MIDI channel MIDI Thru Modulation controller Mute Octave Pitch Programme change Quantization Reset controller Reverb(eration) Snap Solo Sustain Time signature Track list Transpose Verse	CDR CDRW GM mixer Phono connector USB

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

MIDI Sequencing Mandatory Concepts (cont)

INTERMEDIATE 2 (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Chorus depth Chorus (effect) Coda Digital Fade in Fade out Fader Introduction Local Key command Master fader Merge Middle 8 Mix(down)	Mono(phonic) Multi-timbral Note off Note on Outro Overdub Pitch bend Punch In/Out -Drop In/Out Real time Remix Rhythms Stereo(phonic) Tremolo	Sound card

HIGHER (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	Aftertouch Analogue dB Delay Distortion Dry Expression Glitch Hiss	Noise Nudge Pitch shifter Polyphony Portamento Sample Wet	Minidisc(MD) Mixer MP3

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

MIDI Sequencing Mandatory Concepts (cont)

ADVANCED HIGHER (MANDATORY) MIDI Sequencing	GENERAL TERMS		EQUIPMENT
	AIFF(Audio file format)	Line level	Audio instrument
Ambience	Link passage	Audio interface	
Audio	Mic level	Compressor/Compression	
Audio file	Normalize	A/D convertor	
Auxiliary send/return	Parametric equalizer	D/A convertor	
Bass	Phaser	DI	
Clip	S/P Dif	Harmonizer	
Crossfade	Surround sound	Microphone	
Envelope(ADSR)	Synchronisation	Phantom power	
EQ	T Dif	XLR connector	
Flanging	Time compression		
Gate(noise)	Time expansion		
Gated reverb	Transient		
Harmoniser	Vocal break		
Hum	Wav		
Instrumental break	Waveform		
Limiter			

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

ACCESS 3 (Support concepts)	Application File management Format Signal Toolbox	CD Computer Jack connector Joystick port Keyboard controller Studio	
INTERMEDIATE 1 (Support concepts)	Cycle/loop modes Input Note number Output Parameter	Patch Production log Timbre Track object Zoom in/out	Monitor Sound module Sustain pedal
INTERMEDIATE 2 (Support concepts)	Continuous controller Cycle/loops mode GS(General Standard MIDI) MIDI implementation chart Step-time recording		
HIGHER (Support concepts)	Automated mixing Bank Frequency response Groove Latency Overload Peak Playlist	Plug-in Sample editor Sample frequency Scrub Softsynth Truncate VST VST instrument	Firewire

Music: Performing with Technology (Advanced Higher)

APPENDIX (cont)

OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT (cont)

ADVANCED HIGHER (Support concepts)	Arpeggiator ASIO (Sound driver) Bit depth DAE (Digital Audio Extraction) DSP (software) EASI (Enhanced Audio Streaming Interface) LSB	MSB Non-linear Pad Phrasing PPM RTAS (plug-in) SACD (audio format) SD2 (format) Talkback Threshold	DAW (digital interface) Hard disk drive Vocoder
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