

**MUSIC CLUSTER**  
**ACCESS 3**

**First edition – published March 2006**

## National Cluster Specification

### Music (Access 3)

#### CLUSTER NUMBER

There are two routes and two entry codes in the Access 3 Music Cluster, distinguished by candidate choice of optional Units:

- ◆ **Music with Performing** ENTRY CODE: **C231 09**  
for candidates opting for the Unit: Performing (Access 3)
- ◆ **Music with Technology** ENTRY CODE: **C233 09**  
for candidates opting for the Unit: Performing with Technology (Access 3)

#### CLUSTER STRUCTURE

This Cluster consists of three 40 hour Units.

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

- ◆ Music: Composing (Access 3) 1 credit (40 Hours)
- ◆ Music: Listening (Access 3) 1 credit (40 Hours)

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

- ◆ Music: Performing (Access 3) 1 credit (40 Hours)
- ◆ Music: Performing with Technology (Access 3) 1 credit (40 Hours)

This Cluster includes 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 assessment.

#### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

#### PROGRESSION

This Cluster or its Units may provide progression to:

- ◆ Intermediate 1 Music or its Units
- ◆ training or employment

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#### Administrative Information

**Publication date:** March 2006

**Source:** Scottish Qualifications Authority

**Version:** 01

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## **National Course Specification: (cont)**

### **CLUSTER Music (Access 3)**

#### **CREDIT VALUE**

The Access 3 Cluster in Music is allocated 18 SCQF credit points at SCQF level 3.

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 Cluster.

## National Course Specification: course details (cont)

### CLUSTER Music (Access 3)

#### RATIONALE

Engaging in some form of musical activity plays a prominent part in our cultural life. Through the study of Access 3 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 Cluster also provides candidates with the opportunity to choose a particular focus on developing skills in performance or in 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 a practical insider 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 Cluster in Music at Access 3 seeks to establish a secure foundation in performing skills, conceptual knowledge and understanding, and creative use of compositional techniques; these form the content of Units, Clusters and Courses in Music, and the uniform structure of Units at all levels from Access 3 to Advanced Higher creates a progression framework.

Performing is at the centre of the Access 3 Music Cluster. Candidates who wish to concentrate on instrumental or vocal performance will opt for the *Music: Performing (Access 3)* Unit; candidates who wish to study performance in the context of music production will opt for the *Music: Performing with Technology (Access 3)* Unit.

#### ***Music: Performing (Access 3)***

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

## **National Course Specification: course details (cont)**

### **CLUSTER Music (Access 3)**

#### ***Music: Performing with Technology (Access 3)***

Candidates will have the opportunity to develop performance skills solo and/or in group on one instrument or voice. Additionally they will develop their knowledge, understanding and practical application of MIDI Sequencing or sound engineering as instruments of music technology by working through a series of processes designed to further basic competences.

In addition to studying either *Music: Performing (Access 3)* or *Music: Performing with Technology (Access 3)*, all candidates will take the mandatory Units in Composing and Listening.

#### ***Music: Composing (Access 3)***

Candidates at this level will have the opportunity to build competence in handling a 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/or listeners will help inform their use of compositional techniques. This area of the Cluster 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 (Access 3)***

The Cluster provides scope to listen to a variety of music and to develop discriminatory awareness of a range of musical and stylistic concepts. Although musical literacy is not a mandatory element of the Cluster, candidates may be given the opportunity, in this as in other Units, to develop their ability to relate music heard to notated scores.

## National Course Specification: course details (cont)

### CLUSTER Music (Access 3)

#### CLUSTER CONTENT

The Cluster 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 Cluster of three 40-hour Units:

- ◆ Music: Performing (Access 3) **or** Music: Performing with Technology (Access3)
- ◆ Music: Composing (Access 3)
- ◆ Music: Listening (Access 3)

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

The Cluster aims to offer choice by

- ◆ offering a choice of specialism in Music: Performing (Access 3) **or** Music: Performing with Technology
- ◆ offering within the Units the option to present alternative forms of evidence:
  - **Music: Performing (Access 3)**  
performance on two instruments **or** one instrument and voice **or** on one instrument/voice *and* accompanying
  - **Music: Performing with Technology (Access 3)**  
performance on one instrument/voice *and* MIDI Sequencing folio **or** sound engineering and production folio

#### **Music: Performing (Access 3)**

Candidates will have the opportunity to establish strong foundations for further development of 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 Unit assessment. In assessment 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 and 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](http://www.sqa.org.uk)).

## **National Course Specification: course details (cont)**

### **CLUSTER Music (Access 3)**

#### ***Music: Performing with Technology (Access 3)***

Candidates will have the opportunity to establish strong foundations for further development of 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 Unit assessment. In Unit assessment 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 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 Music: Performing with Technology (Access 3) 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 Cluster and in a written/oral test of knowledge and understanding.

#### ***Music: Composing (Access 3)***

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 1 minute and which contains one example of completed individual work. This will require personal decisions about style, performance forces and compositional devices used, and these will be detailed in a programme note and score/performance plan for each piece, and also in an assessor process observation checklist which records the compositional process over time.

#### ***Music: Listening (Access 3)***

In this Unit, candidates have an opportunity to consolidate and extend the level of conceptual understanding which they have acquired through their experience in performing, and 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. Musical literacy does not form part of the mandatory Cluster content, but candidates' understanding of musical concepts may be assisted by experience in following scores of music listened to, as may their understanding of musical notation. During the Music: Listening (Access 3) Unit, short assessments of aural awareness of concepts in different contexts and of understanding of musical notation will prepare candidates for the Unit assessment – a list which will sample knowledge and understanding of aspects of performance and composition in the context of previously unheard musical excerpts.

## National Course Specification: course details (cont)

### CLUSTER Music (Access 3)

#### ASSESSMENT

To achieve the Cluster award the candidate must pass all the Units. The key assessment objectives, which depend on candidate choice of route, are listed below.

#### Assessment objectives

For candidates following the **Music with Performing** route the key elements of the Cluster 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

For candidates following the **Music with Technology** route the key elements of the Cluster 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

These key elements will be assessed as appropriate in the individual Units which make up the Cluster:

- ◆ In the **Music: Performing (Access 3) Unit** :  
depending on the choice of evidence presented, candidates will be assessed on **either**
  - a performance programme, solo and/or in group, on one instrument/voice, lasting 3 minutes *and*
  - a performance programme on a different instrument, solo and/or in group lasting 3 minutes**or**
  - a performance programme, solo and/or in group, on one instrument/voice, lasting 3 minutes *and*
  - a performance of prepared instrumental and/or vocal accompaniments, lasting 4 minutes *and*
  - a performance of accompaniments played at sight, lasting 1 minute

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

## National Course Specification: course details (cont)

### CLUSTER Music (Access 3)

- ◆ In the **Music: Performing with Technology (Access 3) Unit:** candidates will be assessed on
  - a performance programme, solo and/or in group, on one instrument/voice, lasting 3 minutes, assessed in its entirety on one assessment 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 teacher observation checklists
  - a test of knowledge and understanding, with a time limit of 30 minutes
  
- ◆ In the **Music: Composing (Access 3) Unit** candidates will be assessed throughout the Unit by assessor observation of the compositional process, and towards the end of the Unit by assessment of the product folio, containing an audio recording of one example of individual candidate work lasting a minimum of 1 minute, supported by a score or performance plan and by a programme note.
  
- ◆ In the **Music: Listening (Access 3) Unit** candidates will be assessed in the course of a single event towards the end of the Unit by means of a test, with a time limit of 40 minutes. This will be a closed-book test consisting of short, straightforward questions designed to test concept knowledge and understanding; questions will mostly relate to audio excerpts.

**Details of the concept content specified for this level are to be found in the Appendix to this document.**

Further details about Unit assessment for this Cluster can be found in the NAB materials and in the Unit Specifications.

## **National Course Specification: course details (cont)**

### **CLUSTER Music (Access 3)**

#### **QUALITY ASSURANCE**

The Units of all Clusters 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.

To assist centres, Senior Moderator reports are published on SQA's website [www.sqa.org.uk](http://www.sqa.org.uk).

## **National Course Specification: course details (cont)**

### **CLUSTER Music (Access 3)**

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS CLUSTER**

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

It is probable that the Access 3 Music Cluster 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 Access 3 level only or at mixed levels, presenting for Clusters/Courses only, or for a mixture of Clusters/Courses and various free-standing Units. Candidates in the 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. In such complex circumstances it is essential that careful planning and monitoring take place to ensure the successful delivery of the Cluster for all concerned.

The aim of the Cluster 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 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, ie 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 Cluster 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 Cluster, 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.

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 setting up, creating tracks, evaluating the music and producing a final mix should demonstrate a basic understanding of the concepts and techniques involved in achieving an effective musical production. The mandatory concepts for the optional areas of music technology should be used to indicate the breadth of candidates' practical skills in assignments which lead to completed recordings.

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

## **National Course Specification: course details (cont)**

### **CLUSTER Music (Access 3)**

#### **CANDIDATES WITH ADDITIONAL SUPPORT NEEDS**

This Cluster 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**

**ACCESS 3**

**CONCEPT CONTENT**

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
<b>ACCESS 3</b>	<ul style="list-style-type: none"> <li>▪ ASCENDING</li> <li>▪ DESCENDING</li> <li>▪ STEPWISE, LEAPING</li> <li>▪ BROKEN CHORD</li> <li>▪ REPETITION</li> <li>▪ SEQUENCE</li> <li>▪ PHRASE</li> <li>▪ QUESTION, ANSWER</li> </ul>	<ul style="list-style-type: none"> <li>▪ CHORD</li> <li>▪ CHORD CHANGE</li> <li>▪ DISCORD</li> </ul>	<ul style="list-style-type: none"> <li>▪ REPETITION</li> <li>▪ FASTER, SLOWER</li> <li>▪ PAUSE</li> <li>▪ ACCENTED</li> <li>▪ BEAT/PULSE</li> <li>▪ SIMPLE TIME: 2/3/4 BEATS IN THE BAR</li> <li>▪ ON THE BEAT, OFF THE BEAT</li> <li>▪ PATTERN</li> <li>▪ DRUM FILL</li> <li>▪ SCOTCH SNAP</li> </ul>	<ul style="list-style-type: none"> <li>▪ SINGLE LINE</li> <li>▪ UNISON/OCTAVE</li> <li>▪ HARMONY</li> <li>▪ SOLO</li> <li>▪ ENSEMBLE</li> <li>▪ OSTINATO/RIFF</li> <li>▪ ROUND</li> <li>▪ ACCOMPANIED</li> <li>▪ UNACCOMPANIED</li> <li>▪ REPETITION, CONTRAST</li> <li>▪ SECTION</li> </ul>	<ul style="list-style-type: none"> <li>▪ SOUND/SILENCE</li> <li>▪ LOUDER/SOFTER</li> <li>▪ SUSTAINED, STACCATO, LEGATO</li> <li>▪ STRIKING, BLOWING, BOWING, STRUMMING, PLUCKING, SLAPPING</li> <li>▪ ORCHESTRA: WOODWIND BRASS, STRINGS, PERCUSSION</li> <li>▪ BANDS: BRASS, PIPE, ROCK, STEEL, SCOTTISH DANCE, WIND/MILITARY</li> <li>▪ GROUPS: FOLK, POP, JAZZ</li> <li>▪ INSTRUMENTS: ELECTRIC GUITARS ACOUSTIC GUITAR</li> <li>▪ DRUMKIT</li> <li>▪ KEYBOARDS: PIANO, ORGAN, SYNTHESIZER</li> <li>▪ ACCORDION, FIDDLE, PIPES</li> <li>▪ VOICE, VOCAL, CHORAL, LEAD VOCALS, BACKING VOCALS</li> </ul>	<ul style="list-style-type: none"> <li>▪ BAROQUE</li> <li>▪ JAZZ</li> <li>▪ ROCK</li> <li>▪ POP</li> <li>▪ SCOTTISH</li> <li>▪ MARCH</li> <li>▪ STRATHSPEY</li> <li>▪ REEL</li> <li>▪ WALTZ</li> <li>▪ LATIN AMERICAN</li> </ul>

## National Unit Specification: general information

**UNIT** Music: Composing (Access 3)

**CODE** DV45 09

**CLUSTER** Music (Access 3)

### 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. Some candidates will be able to use this as an introductory Unit, while others will have some previous experience, even if very elementary, of composing music.

This Unit can be studied on its own or as part of the Access 3 Music Cluster. It is one of a series of Composing Units which progresses from Access 3 to Advanced Higher levels.

Candidates will demonstrate the creative and technical skills required to complete an audio folio of composition, which may include elements of improvisation and/or arrangement, and which lasts at least 1 minute 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 Access 3 Music Cluster it is likely that decisions will be informed by their experience of styles and compositional concepts in other areas of the Cluster.

### OUTCOME

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

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

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### 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 (Access 3)

### **CREDIT VALUE**

1 credit at Access 3 (6 SCQF credit points at SCQF level 3)

*\*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 component in this Unit.

## **National Unit Specification: statement of standards**

### **UNIT Music: Composing (Access 3)**

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 piece 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 1 minute duration containing one example of completed candidate work in composing; this may include elements of improvisation and/or arrangement
- ◆ a detailed programme note and score/performance plan for the piece; this will be produced by the candidate, will detail the compositional process and will assist understanding of the product recorded as audio evidence
- ◆ an assessor 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 list of compositional techniques identified for study at Access 3 is included in the Appendix to this Unit; it is expected that in their folio candidates will employ a range of techniques which are introduced in Access 3; candidates are not however limited to the techniques listed in the Appendix, and may wish, for example, to use a more sophisticated harmonic vocabulary.

At this level the use of compositional techniques is likely to be very simple, but must nevertheless be effective. Initial ideas are likely to be derivative, but will be subject to some degree of melodic development within structures which are likely to utilise repetition. It is expected that even when candidates use only one performance part, they will demonstrate control of melody, rhythm and implied harmony.

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

## **National Unit Specification: statement of standards**

### **UNIT**      Music: Composing (Access 3)

Exemplification of a programme note, score/performance plan and teacher 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 (Access 3)**

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 Access 3 Music Cluster, where an integrated understanding arises from the experience of composing, performing and listening.

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

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

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

Most candidates at this level will require considerable guidance from tutors, in terms of both stimulus ideas, structural suggestions, and ongoing assistance. Teachers and lecturers may wish to deliver class instruction in compositional techniques to prepare candidates for individual work on their folio.

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, and some candidates will be particularly assisted by experience in improvisation.

While musical literacy is not an outcome of the Unit, some candidates will be assisted in their ongoing work and also in the final recording of their score or performance plan by some knowledge of notation; others will find that a simplified performance plan meets their needs.

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.

#### **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 NAB 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**

**UNIT**      Music: Composing (Access 3)

### **SPECIAL 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**

**ACCESS 3**

**CONCEPT CONTENT**

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<b>ACCESS 3</b>	<ul style="list-style-type: none"> <li>▪ ASCENDING</li> <li>▪ DESCENDING</li> <li>▪ STEPWISE, LEAPING</li> <li>▪ BROKEN CHORD</li> <li>▪ REPETITION</li> <li>▪ SEQUENCE</li> <li>▪ PHRASE</li> <li>▪ QUESTION, ANSWER</li> </ul>	<ul style="list-style-type: none"> <li>▪ CHORD</li> <li>▪ CHORD CHANGE</li> <li>▪ DISCORD</li> </ul>	<ul style="list-style-type: none"> <li>▪ REPETITION</li> <li>▪ FASTER, SLOWER</li> <li>▪ PAUSE</li> <li>▪ ACCENTED</li> <li>▪ BEAT/PULSE</li> <li>▪ SIMPLE TIME: 2/3/4 BEATS IN THE BAR</li> <li>▪ ON THE BEAT, OFF THE BEAT</li> <li>▪ PATTERN</li> <li>▪ DRUM FILL</li> <li>▪ SCOTCH SNAP</li> </ul>	<ul style="list-style-type: none"> <li>▪ SINGLE LINE</li> <li>▪ UNISON/OCTAVE</li> <li>▪ HARMONY</li> <li>▪ SOLO</li> <li>▪ ENSEMBLE</li> <li>▪ OSTINATO/RIFF</li> <li>▪ ROUND</li> <li>▪ ACCOMPANIED</li> <li>▪ UNACCOMPANIED</li> <li>▪ REPETITION, CONTRAST</li> <li>▪ SECTION</li> </ul>	<ul style="list-style-type: none"> <li>▪ SOUND/SILENCE</li> <li>▪ LOUDER/SOFTER</li> <li>▪ SUSTAINED, STACCATO, LEGATO</li> <li>▪ STRIKING, BLOWING, BOWING, STRUMMING, PLUCKING, SLAPPING</li> <li>▪ ORCHESTRA: WOODWIND BRASS, STRINGS, PERCUSSION</li> <li>▪ BANDS: BRASS, PIPE, ROCK, STEEL, SCOTTISH DANCE, WIND/MILITARY</li> <li>▪ GROUPS: FOLK, POP, JAZZ</li> <li>▪ INSTRUMENTS: ELECTRIC GUITARS ACOUSTIC GUITAR</li> <li>▪ DRUMKIT</li> <li>▪ KEYBOARDS: PIANO, ORGAN, SYNTHESISER</li> <li>▪ ACCORDION, FIDDLE, PIPES</li> <li>▪ VOICE, VOCAL, CHORAL, LEAD VOCALS, BACKING VOCALS</li> </ul>	<ul style="list-style-type: none"> <li>▪ BAROQUE</li> <li>▪ JAZZ</li> <li>▪ ROCK</li> <li>▪ POP</li> <li>▪ SCOTTISH</li> <li>▪ MARCH</li> <li>▪ STRATHSPEY</li> <li>▪ REEL</li> <li>▪ WALTZ</li> <li>▪ LATIN AMERICAN</li> </ul>

## National Unit Specification: general information

**UNIT** Music: Listening (Access 3)

**CODE** DV41 09

**CLUSTER** Music (Access 3)

### 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. While candidates may have some previous experience of focussed listening, this could be used as an introductory Listening Unit, providing candidates with a basis for further study at Intermediate 1 and beyond.

This Unit can be studied on its own or as part of the Access 3 Music Cluster. It is one of a series of Listening Units which progresses from Access 3 to Advanced Higher. It establishes a foundation of knowledge and understanding framed in terms of styles, genres and compositional techniques evident in music heard.

### OUTCOME

Demonstrate knowledge and understanding of musical concepts.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

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## 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 (Access 3)

### **CREDIT VALUE**

1 credit at Access 3 (6 SCQF credit points at SCQF level 3)

*\*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 (Access 3)

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**

Demonstrate knowledge and understanding of musical concepts

#### **Performance Criteria**

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

## **National Unit Specification: statement of standards**

**UNIT**      Music: Listening (Access 3)

### **EVIDENCE REQUIREMENTS FOR THIS UNIT**

#### **Evidence requirements**

Evidence Requirements apply to the Unit as a whole.

To demonstrate satisfactory attainment of the Outcome and Performance criteria, candidates should produce written or oral recorded evidence of responses to questions.

Evidence should be produced on one occasion and the assessment will take the form of a closed-book, supervised test, with a time limit of 40 minutes. The assessment will test aural discriminatory skills in identifying stylistic and compositional concepts in music.

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

The instrument of assessment will provide opportunities for the Outcome to be fulfilled, by means of sampling across the range of content of the Unit. If re-assessment is required, it should contain a different sample from the range of content and employ different musical contexts. The standard to be applied and the breadth of coverage are illustrated by the National Assessment Bank items for this Unit. If a centre wishes to design its own assessments for this Unit, they should be of a comparable standard.

## **National Unit Specification: support notes**

### **UNIT Music: Listening (Access 3)**

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 their knowledge and understanding as expressed in a framework of concepts. Although musical literacy is not an Outcome of this Unit, candidates' understanding of concepts may be assisted by the practice of following simple scores during their listening.

An appreciation of compositional concepts achieved through studying this Unit is of particular relevance to those studying the Access 3 Music Cluster, where an integrated understanding arises from the experience of listening, composing and performing.

Details of the concept content specified for this level are to be found 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, with the concept content being covered, for example, through a chronological approach, through a selection of topics, or simply through the study of a representative group of musical works.

While the outcomes of the Unit are assessed theoretically and in the context of fairly short excerpts, candidates should, wherever possible, have the opportunity to gain conceptual knowledge and understanding by listening to, and studying, complete pieces or movements. The experience of listening to and discussing live performances and video recordings will enhance the learning experience of candidates.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Assessment is likely to take place towards the end of the Unit. Assessors should ensure that sufficient time is allowed for remediation and re-assessment. In approaching the end of Unit assessment candidates will benefit from smaller scale tests of a preparatory nature.

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.

## **National Unit Specification: support notes**

**UNIT**      Music: Listening (Access 3)

### **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**

**ACCESS 3**

**CONCEPT CONTENT**

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
<b>ACCESS 3</b>	<ul style="list-style-type: none"> <li>▪ ASCENDING</li> <li>▪ DESCENDING</li> <li>▪ STEPWISE, LEAPING</li> <li>▪ BROKEN CHORD</li> <li>▪ REPETITION</li> <li>▪ SEQUENCE</li> <li>▪ PHRASE</li> <li>▪ QUESTION, ANSWER</li> </ul>	<ul style="list-style-type: none"> <li>▪ CHORD</li> <li>▪ CHORD CHANGE</li> <li>▪ DISCORD</li> </ul>	<ul style="list-style-type: none"> <li>▪ REPETITION</li> <li>▪ FASTER, SLOWER</li> <li>▪ PAUSE</li> <li>▪ ACCENTED</li> <li>▪ BEAT/PULSE</li> <li>▪ SIMPLE TIME: 2/3/4 BEATS IN THE BAR</li> <li>▪ ON THE BEAT, OFF THE BEAT</li> <li>▪ PATTERN</li> <li>▪ DRUM FILL</li> <li>▪ SCOTCH SNAP</li> </ul>	<ul style="list-style-type: none"> <li>▪ SINGLE LINE</li> <li>▪ UNISON/OCTAVE</li> <li>▪ HARMONY</li> <li>▪ SOLO</li> <li>▪ ENSEMBLE</li> <li>▪ OSTINATO/RIFF</li> <li>▪ ROUND</li> <li>▪ ACCOMPANIED</li> <li>▪ UNACCOMPANIED</li> <li>▪ REPETITION, CONTRAST</li> <li>▪ SECTION</li> </ul>	<ul style="list-style-type: none"> <li>▪ SOUND/SILENCE</li> <li>▪ LOUDER/SOFTER</li> <li>▪ SUSTAINED, STACCATO, LEGATO</li> <li>▪ STRIKING, BLOWING, BOWING, STRUMMING, PLUCKING, SLAPPING</li> <li>▪ ORCHESTRA: WOODWIND BRASS, STRINGS, PERCUSSION</li> <li>▪ BANDS: BRASS, PIPE, ROCK, STEEL, SCOTTISH DANCE, WIND/MILITARY</li> <li>▪ GROUPS: FOLK, POP, JAZZ</li> <li>▪ INSTRUMENTS: ELECTRIC GUITARS ACOUSTIC GUITAR</li> <li>▪ DRUMKIT</li> <li>▪ KEYBOARDS: PIANO, ORGAN, SYNTHESISER</li> <li>▪ ACCORDION, FIDDLE, PIPES</li> <li>▪ VOICE, VOCAL, CHORAL, LEAD VOCALS, BACKING VOCALS</li> </ul>	<ul style="list-style-type: none"> <li>▪ BAROQUE</li> <li>▪ JAZZ</li> <li>▪ ROCK</li> <li>▪ POP</li> <li>▪ SCOTTISH</li> <li>▪ MARCH</li> <li>▪ STRATHSPEY</li> <li>▪ REEL</li> <li>▪ WALTZ</li> <li>▪ LATIN AMERICAN</li> </ul>

## National Unit Specification: general information

**UNIT** Music: Performing (Access 3)

**CODE** DV46 09

**CLUSTER** Music (Access 3)

### SUMMARY

This Unit is intended for candidates who wish to develop performance skills in Music. At this level it is possible that candidates will have had previous elementary experience of solo and/or group performance, and that this will have provided some preparation for further study of performing in one of the combinations listed below:

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

For other candidates, this Unit could provide an introduction to the study of performing.

Candidates may study the Unit as part of a general education, as a leisure interest or for vocational reasons.

This Unit can be studied on its own or as part of the Access 3 Music Cluster. It is one of a series of Performing Units which progress from Access 3 to Advanced Higher levels.

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

### OUTCOME

Perform music in various styles.

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

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### Administrative Information

**Superclass:** LH

**Publication date:** March 2006

**Source:** Scottish Qualifications Authority

**Version:** 01

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## **National Unit Specification: general information**

**UNIT**                      Music: Performing (Access 3)

### **CREDIT VALUE**

1 credit at Access 3 (6 SCQF credit points at SCQF level 3)

*\*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 (Access 3)**

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 (Access 3)

#### EVIDENCE REQUIREMENTS FOR THIS UNIT

Performance evidence supported by an assessor's checklist 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 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 and 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 3 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 3 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 3 minutes

*and*

(b) A programme of prepared instrumental and/or vocal accompaniments. The programme should contain at least 2 contrasting accompaniments and last 4 minutes

*and*

(c) A performance of an accompaniment played at sight and lasting 1 minute

Candidates should be allowed 5 minutes private preparation time prior to performing this previously unseen accompaniment. 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 assessment materials should refer to the NAB to ensure a comparable standard.

## National Unit Specification: support notes

### UNIT Music: Performing (Access 3)

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

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

#### **GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT**

This Unit provides candidates with an opportunity to build strong foundations for further development of performing skills; they will be able to establish technical and musical competence in performing and will be further motivated 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 Access 3 Music Cluster, 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 for this level are to be found in the Cluster 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.

In order to develop performance skills and to maintain motivation, 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 Access 3 Music Cluster candidates will gain (from the repertoire studied) an understanding of style and compositional techniques. Details of the appropriate concept content for this level are to be found in the Cluster Specification.

#### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Centres will know from their ongoing 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.

The NAB 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**

UNIT            Music: Performing (Access 3)

### **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).

## National Unit Specification: general information

<b>UNIT</b>	Music: Performing with Technology (Access 3)
<b>CODE</b>	DV4F 09
<b>CLUSTER</b>	Music (Access 3)

### SUMMARY

This Unit is intended for candidates who wish to develop their skills in performing and in the use of music technology. Candidates may study the Unit as part of a general education, as a leisure interest, or for vocational reasons. While candidates may have limited experience of performing, of using sequencing programmes with computers or of basic audio recording techniques, this Unit could be used as an introduction to a specific area of Music Technology, providing candidates with a basis for further study at Intermediate 1 and beyond.

This Unit can be studied on its own or as part of the Access 3 Music Cluster. It is one of a series of Performing with Technology Units which progresses from Access 3 to Advanced Higher. The focus of the Unit is practical, but candidates will also build their knowledge and understanding of basic concepts and techniques used in technology.

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.

### OUTCOMES

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

### RECOMMENDED ENTRY

Entry is at the discretion of the centre.

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### Administrative Information

<b>Superclass:</b>	LJ
<b>Publication date:</b>	March 2006
<b>Source:</b>	Scottish Qualifications Authority
<b>Version:</b>	01

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## **National Unit Specification: general information**

**UNIT**                      Music: Performing with Technology (Access 3)

### **CREDIT VALUE**

1 credit at Access 3 ( 6 SCQF credit points at SCQF level 3)

*\*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 (Access 3)

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 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

#### Evidence requirements for Outcome 1

Performance evidence supported by an assessor's checklist of all performance evidence is required to demonstrate satisfactory attainment of the Outcome and the 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 and 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 3 minutes.

The National Assessment Bank item (NAB) for this Unit exemplifies the standard and provides an assessor checklist. Centres wishing to devise their assessment material should refer to the NAB to ensure a comparable standard.

## National Unit Specification: statement of standards (cont)

### UNIT Music: Performing with Technology (Access 3)

#### 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 satisfactory attainment of this Outcome and all of its 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 40 minutes. 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.

## **National Unit Specification: statement of standards (cont)**

### **UNIT Music: Performing with Technology (Access 3)**

**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.

The National Assessment Bank item for this Unit (NAB) 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 NAB to ensure a comparable standard.

## National Unit Specification: support notes

### UNIT Music: Performing with Technology (Access 3)

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

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

#### GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This Unit provides candidates with an opportunity to build strong foundations for further development of performing skills; they will be able to establish 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 publication National Qualifications in Music: Performing*.

For candidates studying this Unit as part of the Access 3 Music Cluster, 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 Cluster Specification.

Candidates who study this Unit will develop basic 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.

#### 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 these performing skills and, through practical activity, conceptual knowledge and understanding.

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 Access 3 Music Cluster, candidates will gain an understanding of style and compositional techniques from the repertoire studied.

## National Unit Specification: support notes

### UNIT Music: Performing with Technology (Access 3)

#### 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 setting up, creating tracks, evaluating the music and producing a final mix should demonstrate a basic 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.

At this level it is anticipated that candidates will require help for a majority of class time with setting up, demonstrating and running the equipment necessary for the successful completion of this Unit.

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

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.

Assessment of the Unit will consist of:

- a performance programme, solo and/or in group, on one instrument/voice, lasting 3 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

## **National Unit Specification: support notes**

**UNIT**      Music: Performing with Technology (Access 3)

### **CANIDIDATES 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 (Access 3)

### APPENDIX

#### Sound Engineering and Production Mandatory Concepts

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 : Stereo(phonic) : Track : Trim : Wet

#### 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 multiblock Record	: Session : Signal : Take : Tape : Tone control : Track sheets : Two-track recorder (2-track)	Arrangements
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## 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 Synthesizer Tempo Time signature Track (names) Transport bar/controls Undo Velocity Volume	Amplifier Headphones Interface Loudspeaker MIDI interface Sequencer Synthesizer

## 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
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