

**Music  
Higher**

**First edition – published 2005**

# National Course Specification

## COURSE Music (Higher)

**COURSE CODE:** (to be allocated)

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

- ◆ **Music with Performing CODE:** (to be allocated)  
for candidates opting for the Unit: Performing (Higher)
- ◆ **Music with Technology CODE:** (to be allocated)  
For candidates opting for the Unit: Performing with Technology (Higher)

## COURSE STRUCTURE

This Course consists of three 40 hour Units.

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

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

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

- ◆ Music: Performing (Higher) 1 credit (40 hours)
- ◆ Music: Performing with Technology (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 one of the following, or equivalent:

- ◆ Standard Grade Music at Credit level
- ◆ Intermediate 2 Music

---

## Administrative Information

**Superclass:** xxxx

**Publication date:** xxxx

**Source:** Scottish Qualifications Authority

**Version:** xxxx

© Scottish Qualifications Authority

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this specification (including unit specifications) can be purchased from the Scottish Qualifications Authority for £7.50. **Note:** Unit specification can be purchased individually for £2.50 (minimum order £5)

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

### **COURSE Music (Higher)**

#### **PROGRESSION**

This Course or its Units may provide progression to:

- ◆ Music Courses and Units at Advanced Higher level
- ◆ Higher National programmes
- ◆ Higher Education
- ◆ training or employment

#### **CREDIT VALUE**

The Higher Course in Music is allocated 24 SCQF credit points at SCQF level 6\*

*\*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 Skills components in this Course.

## National Course Specification: course details

**COURSE** Music (Higher)

### RATIONALE

Engaging in some form of musical activity plays a prominent part in our cultural life. Through the study of 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 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 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 Higher build on skills and knowledge developed at Standard Grade or Intermediate 2 Courses. 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 Higher Music Course. Candidates who wish to concentrate on instrumental or vocal performance will opt for the *Music: Performing (Higher)* Unit, while candidates who wish to study performance in the context of music production will opt for the *Music: Performing with Technology (Higher)* Unit.

### Music: Performing (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 (Higher)**

#### **Music: Performing with Technology (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/or 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 (Higher)* or *Music: Performing with Technology (Higher)*, all candidates will take the mandatory Units in Composing and Listening.

#### **Music: Composing (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 (Higher)**

The Course provides scope to listen to a variety of music and to develop discriminatory awareness of an increasing 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.

## National Course Specification: course details (cont)

**COURSE**            Music (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 (Higher) **or** Music: Performing with Technology (Higher)
- ◆ Music: Composing (Higher)
- ◆ Music: Listening (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 (Higher)**  
performance on two instruments **or** on one instrument and voice **or** on one instrument *and* accompanying
  - **Music: Performing with Technology (Higher)**  
performance on one instrument/voice *and*  
MIDI Sequencing folio **or** Sound Engineering and Production folio

#### **Music: Performing (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 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* (published on SQA's website [www.sqa.org.uk](http://www.sqa.org.uk)).

## National Course Specification: course details (cont)

### COURSE Music (Higher)

#### Music: Performing with Technology (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 (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 2 minutes and which contains two examples of completed individual work. 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 records the compositional process over time.

#### Music: Listening (Higher)

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, 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 general listening undertaken as part of the Listening Unit, the detailed study of a number of musical works, prescribed by SQA for Course Assessment purposes will give candidates a particular 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 Appendix 1. 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 (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 (Higher) 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 10 minutes *and*
  - a performance programme on a different instrument, solo and/or in group lasting 5 minutes
  - a performance programme, solo and/or in group, on one instrument/voice, lasting 10 minutes *and***or**
  - a performance of prepared instrumental and/or vocal accompaniments, lasting 8 minutes *and* a performance of accompaniments played at sight, lasting 2 minutes.

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)

### COURSE Music (Higher)

- ◆ In the **Music: Performing with Technology (Higher) Unit** candidates will be assessed on
  - a performance programme, solo and/or in group, on one instrument/voice, lasting 5 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 assessor/observation checklists
  - a test of knowledge and understanding, with a time limit of 45 minutes
  
- ◆ In the **Music: Composing (Higher) 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 two examples of individual candidate work each lasting a minimum of 1 minute, and each supported by a score or performance plan and by a programme note.
  
- ◆ In the **Music: Listening (Higher) 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 1 hour. This will be a closed-book test consisting of short, straightforward questions designed to test concept knowledge and understanding and musical literacy; questions will mostly relate to audio excerpts.

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 (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**, with a time limit of 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 6 minutes from a prepared programme of 10 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 3 minutes from a prepared programme of 5 minutes on a second instrument. The programme must contain at least 2 contrasting pieces.
- or*
- sample and assess approximately 4 minutes from a prepared programme of accompaniments of 8 minutes. The Visiting Examiner will also assess performances of accompaniments played at sight lasting approximately 2 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 marking, with a total of **60 marks** available, consisting of:

- a recorded instrumental/vocal programme lasting 5 minutes, produced under conditions which replicate those of Visiting Examining, from which the marker will sample and assess approximately 3 minutes. The programme must contain at least 2 contrasting pieces.

*and, for MIDI Sequencing candidates*

- a MIDI Sequenced composition 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*.

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

## National Course Specification: course details (cont)

**COURSE** Music (Higher)

### 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 all candidates to demonstrate conceptual knowledge and understanding as sampled in a mixture of straightforward and more complex contexts, and to employ higher order skills of analysis and evaluation not required in Unit assessment. Additionally, candidates will be asked to answer questions on musical works prescribed for Course Assessment purposes by SQA.
- ◆ in the **Music with Performing** route it requires candidates to demonstrate retention of learning in an unfamiliar context by presenting for assessment a continuous performance of pieces from a prepared programme.
- ◆ in the **Music with Technology** route a folio is submitted; this allows candidates
  - to demonstrate retention of learning in an unfamiliar context by presenting for central marking a recording of a continuous performance of pieces from a prepared programme
  - to present as evidence for assessment a finished product in MIDI Sequencing or in sound engineering and production which combines processes learned in the Unit.

### 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

## National Course Specification: course details (cont)

### COURSE Music (Higher)

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

#### 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

#### Grade Descriptions - 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 (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 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 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 (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 (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 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 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. 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 (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

### HIGHER CONCEPT CONTENT

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

	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 Drumkit Keyboards: Piano, Organ, Synthesiser 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>

**APPENDIX 1 (cont)**

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

**APPENDIX 1 (cont)**

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

**APPENDIX 1 (cont)**

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

**APPENDIX 1 (cont)**

**HIGHER LITERACY CONTENT**

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

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
<b>INTERMEDIATE 1</b>	<ul style="list-style-type: none"> <li>◆ Treble Clef Stave: C – A<sup>7</sup></li> <li>◆ Notation of Repetitions and Sequences</li> </ul>	-----	<ul style="list-style-type: none"> <li>◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers</li> <li>◆ Barlines</li> <li>◆ Double Barlines</li> <li>◆ Repeat Signs</li> <li>◆ 2/4, 3/4, 4/4</li> <li>◆ Accelerando, Rallentando</li> <li>◆ Allegro, Andante, Adagio</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>f</i> Forte <i>p</i> Piano</li> <li>◆ Crescendo, Diminuendo</li> </ul>
<b>INTERMEDIATE 2</b>	<ul style="list-style-type: none"> <li>◆ Tones, Semitones, Accidentals</li> <li>◆ Scales and Key Signatures: C, G and F Major, A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords of C, G and F Major, and A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Dotted Crotchet + Single Quaver</li> <li>◆ Grouped Semiquavers</li> <li>◆ Dotted Quaver + Semiquaver</li> <li>◆ Scotch Snap</li> <li>◆ 1<sup>st</sup> and 2<sup>nd</sup> Time Bars</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>ff</i> <i>pp</i></li> </ul>
<b>HIGHER</b>	<ul style="list-style-type: none"> <li>◆ Bass Clef: E,,- C</li> <li>◆ Note-naming and Transposing into bass clef</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords: I, IV, V &amp; VI in Major and Minor Keys</li> <li>◆ Naming and writing diatonic intervals formed from the tonic</li> </ul>	<ul style="list-style-type: none"> <li>◆ 6/8 Time with straightforward note groupings, excluding dotted quavers</li> <li>◆ Triplets</li> <li>◆ Rests: Quaver – Semibreve</li> <li>◆ Da capo, Dal segno, Fine</li> </ul>	<ul style="list-style-type: none"> <li>◆ Slurs</li> <li>◆ Accents</li> <li>◆ Staccato marks</li> <li>◆ Phrase marks</li> <li>◆ <i>sfz</i></li> </ul>

## Music: Performing with Technology (Higher)

### APPENDIX 2

#### Sound Engineering and Production Mandatory Concepts

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 (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 (Higher)

### APPENDIX 2 (cont)

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

<b>ACCESS 3</b> (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
<b>INTERMEDIATE 1</b> (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
<b>INTERMEDIATE 2</b> (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 (Higher)

### APPENDIX 2 (cont)

<b>HIGHER</b> (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	
-------------------------------------	---	--	--

## Music: Performing with Technology (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 (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)	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	Mini Disc(MD) Mixer MP3

## Music: Performing with Technology (Higher)

### APPENDIX 2 (cont)

#### OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

<b>ACCESS 3</b> (Support concepts)	Application File management Format Signal Toolbox		CD Computer Jack connector Joystick port Keyboard controller Studio
<b>INTERMEDIATE 1</b> (Support concepts)	Cycle/loop modes Input Note number Output Parameter	Patch Production log Timbre Track object Zoom in/out	Monitor Sound module Sustain pedal
<b>INTERMEDIATE 2</b> (Support concepts)	Continuous controller Cycle/loops mode GS(General Standard MIDI) MIDI implementation chart Step-time recording		
<b>HIGHER</b> (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

## National Unit specification: general information

**UNIT** Music: Composing (Higher)

**CODE** To be allocated

**COURSE** Music (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 Standard Grade Music at Credit level or Intermediate 2 Music.

This Unit can be studied on its own or as part of the 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 two 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 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:** xxxx

**Publication date:** xxxx

**Source:** Scottish Qualifications Authority

**Version:** xxxx

© Scottish Qualifications Authority

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this unit specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

## **National Unit specification: general information (cont)**

**UNIT**                      Music: Composing (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:

- ◆ Standard Grade Music at Credit level
- ◆ Music: Composing (Intermediate 2) Unit

### **CREDIT VALUE**

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

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

### **CORE SKILLS**

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

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

### **UNIT Music: Composing (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 2 minutes duration containing two contrasting pieces of completed candidate work in composition, each lasting at least 1 minute; 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 Higher level 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 at Higher level, in addition to others from Intermediate 2, Intermediate 1 and 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. It is expected that their use of compositional devices will be secure and convincing.

At this level candidates will select musical ideas which are shown to be capable of development in a creative way, within structures that provide for variety, contrast and coherence. The use of two or more performance parts will enable candidates to show convincing control of melody, harmony, rhythm and timbre.

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

### **UNIT**      Music: Composing (Higher)

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

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 (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 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.

Although candidates at this level should be more able to select and explore initial ideas, they will, as at previous levels, continue to require individual guidance, constructive criticism and support.

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. 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.

While musical literacy is not an outcome of the Unit, the majority of candidates will be assisted in their ongoing work and also in the final recording of their score or performance plan by a knowledge of 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 NAB item for this Unit for guidance on appropriate documentation and on product assessment in line with the statement of standards.

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

**UNIT**      Music: Composing (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

### HIGHER CONCEPT CONTENT

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

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<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 Drumkit Keyboards: Piano, Organ, Synthesiser 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>

**APPENDIX (cont)**

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

**APPENDIX (cont)**

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

**APPENDIX (cont)**

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

**APPENDIX (cont)**

**HIGHER LITERACY CONTENT**

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

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
<b>INTERMEDIATE 1</b>	<ul style="list-style-type: none"> <li>◆ Treble Clef Stave: C – A<sup>7</sup></li> <li>◆ Notation of Repetitions and Sequences</li> </ul>	-----	<ul style="list-style-type: none"> <li>◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers</li> <li>◆ Barlines</li> <li>◆ Double Barlines</li> <li>◆ Repeat Signs</li> <li>◆ 2/4, 3/4, 4/4</li> <li>◆ Accelerando, Rallentando</li> <li>◆ Allegro, Andante, Adagio</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>f</i> Forte <i>p</i> Piano</li> <li>◆ Crescendo, Diminuendo</li> </ul>
<b>INTERMEDIATE 2</b>	<ul style="list-style-type: none"> <li>◆ Tones, Semitones, Accidentals</li> <li>◆ Scales and Key Signatures: C, G and F Major, A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords of C, G and F Major, and A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Dotted Crotchet + Single Quaver</li> <li>◆ Grouped Semiquavers</li> <li>◆ Dotted Quaver + Semiquaver</li> <li>◆ Scotch Snap</li> <li>◆ 1<sup>st</sup> and 2<sup>nd</sup> Time Bars</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>ff</i> <i>pp</i></li> </ul>
<b>HIGHER</b>	<ul style="list-style-type: none"> <li>◆ Bass Clef: E,<sub>2</sub> - C</li> <li>◆ Note-naming and Transposing into bass clef</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords: I, IV, V &amp; VI in Major and Minor Keys</li> <li>◆ Naming and writing diatonic intervals formed from the tonic</li> </ul>	<ul style="list-style-type: none"> <li>◆ 6/8 Time with straightforward note groupings, excluding dotted quavers</li> <li>◆ Triplets</li> <li>◆ Rests: Quaver – Semibreve</li> <li>◆ Da capo, Dal segno, Fine</li> </ul>	<ul style="list-style-type: none"> <li>◆ Slurs</li> <li>◆ Accents</li> <li>◆ Staccato marks</li> <li>◆ Phrase marks</li> <li>◆ <i>sfz</i></li> </ul>

## National Unit Specification: general information

**UNIT** Music: Listening (Higher)

**CODE** To be allocated

**COURSE** Music (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 Standard Grade Music at Credit Level or Intermediate 2 Music.

This Unit can be studied on its own or as part of the 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 expanding the range of styles, genres and compositional techniques studied, and by seeking a more sophisticated level of conceptual knowledge and understanding. 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:

- ◆ Standard Grade Music at Credit level
- ◆ Music: Listening Intermediate 2 Unit

---

### Administrative Information

**Superclass:** xxxx

**Publication date:** xxxx

**Source:** Scottish Qualifications Authority

**Version:** xxxx

© Scottish Qualifications Authority

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this unit specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

## **National Unit Specification: general information (cont)**

**UNIT**      Music: Listening (Higher)

### **CREDIT VALUE**

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

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

### **CORE SKILLS**

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

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

### **UNIT Music: Listening (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 heard
- b) Identify compositional features of music heard 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

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

Evidence Requirements apply to the Unit as a whole.

To demonstrate satisfactory attainment of both of the Outcomes and all of the 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 one hour. The assessment will test aural discriminatory skills in identifying stylistic and compositional concepts in music, and in relating notated music to music heard; it will test rudimentary knowledge and understanding in theoretical questions which relate to music notation.

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

The instrument of assessment will provide opportunities for all Outcomes 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 (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.

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

Candidates studying the Unit as part of the 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, 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 even 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 (cont)**

**UNIT**      Music: Listening (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

### HIGHER CONCEPT CONTENT

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

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<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 Drumkit Keyboards: Piano, Organ, Synthesiser 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>

**APPENDIX (cont)**

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

**APPENDIX (cont)**

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

**APPENDIX (cont)**

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

## 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"> <li>◆ Treble Clef Stave: C – A<sup>7</sup></li> <li>◆ Notation of Repetitions and Sequences</li> </ul>	-----	<ul style="list-style-type: none"> <li>◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers</li> <li>◆ Barlines</li> <li>◆ Double Barlines</li> <li>◆ Repeat Signs</li> <li>◆ 2/4, 3/4, 4/4</li> <li>◆ Accelerando, Rallentando</li> <li>◆ Allegro, Andante, Adagio</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>f</i> Forte <i>p</i> Piano</li> <li>◆ Crescendo, Diminuendo</li> </ul>
INTERMEDIATE 2	<ul style="list-style-type: none"> <li>◆ Tones, Semitones, Accidentals</li> <li>◆ Scales and Key Signatures: C, G and F Major, A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords of C, G and F Major, and A Minor</li> </ul>	<ul style="list-style-type: none"> <li>◆ Dotted Crotchet + Single Quaver</li> <li>◆ Grouped Semiquavers</li> <li>◆ Dotted Quaver + Semiquaver</li> <li>◆ Scotch Snap</li> <li>◆ 1<sup>st</sup> and 2<sup>nd</sup> Time Bars</li> </ul>	<ul style="list-style-type: none"> <li>◆ <i>ff</i> <i>pp</i></li> </ul>
HIGHER	<ul style="list-style-type: none"> <li>◆ Bass Clef: E,<sub>2</sub> - C</li> <li>◆ Note-naming and Transposing into bass clef</li> </ul>	<ul style="list-style-type: none"> <li>◆ Chords: I, IV, V &amp; VI in Major and Minor Keys</li> <li>◆ Naming and writing diatonic intervals formed from the tonic</li> </ul>	<ul style="list-style-type: none"> <li>◆ 6/8 Time with straightforward note groupings, excluding dotted quavers</li> <li>◆ Triplets</li> <li>◆ Rests: Quaver – Semibreve</li> <li>◆ Da capo, Dal segno, Fine</li> </ul>	<ul style="list-style-type: none"> <li>◆ Slurs</li> <li>◆ Accents</li> <li>◆ Staccato marks</li> <li>◆ Phrase marks</li> <li>◆ <i>sfz</i></li> </ul>

## National Unit Specification: general information

**UNIT** Music: Performing (Higher)

**CODE** To be allocated

**COURSE** Music (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 reached a level equivalent to Standard Grade Music at Credit Level or Intermediate 2 Music.

This Unit can be studied on its own or as part of the Higher Music Course. It is one of a series of Performing Units which progresses from Access to Advanced Higher. It 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:** xxxx

**Publication date:** xxxx

**Source:** Scottish Qualifications Authority

**Version:** xxxx

© Scottish Qualifications Authority

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this unit specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

## **National Unit Specification: general information (cont)**

**UNIT**                      Music: Performing (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:

- ◆ Standard Grade Music at Credit level
- ◆ Music; Performing Unit Intermediate 2

### **CREDIT VALUE**

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

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

### **CORE SKILLS**

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

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

### **UNIT Music: Performing (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 (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 measured against the 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 given 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 10 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 5 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 10 minutes *and*
- (b) A programme of prepared instrumental and/or vocal accompaniments. The programme should contain at least 2 contrasting accompaniments and last 8 minutes *and*
- (c) A performance of accompaniments played at sight and lasting 2 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's pro forma. Centres wishing to devise their own assessment materials should refer to the National Assessment Bank to ensure a comparable standard.

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

### **UNIT Music: Performing (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 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 given 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 Higher Music Course candidates will gain from the repertoire studied an understanding of style and compositional techniques.

#### **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. Candidates who are also being presented for the 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 pro forma 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 (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).

## National Unit Specification: general information

**UNIT** Music: Performing with Technology (Higher)

**CODE** To be allocated

**COURSE** Music (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 Intermediate 2

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 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

**Superclass:** xxxx

**Publication date:** xxxx

**Source:** Scottish Qualifications Authority

**Version:** xxxx

© Scottish Qualifications Authority

This publication may be reproduced in whole or in part for educational purposes provided that no profit is derived from reproduction and that, if reproduced in part, the source is acknowledged.

Additional copies of this unit specification can be purchased from the Scottish Qualifications Authority. The cost for each unit specification is £2.50. (A handling charge of £1.95 will apply to all orders for priced items.)

## **National Unit Specification: general information (cont)**

**UNIT**      Music: Performing with Technology (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:

- ◆ Intermediate 2 Music
- ◆ Music: Performing with Technology Unit at Intermediate 2
- ◆ Standard Grade Music at Credit level

### **CREDIT VALUE**

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

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

### **CORE SKILLS**

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

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

### **UNIT Music: Performing with Technology (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 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 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 5 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 (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 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.

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

### **UNIT      Music: Performing with Technology (Higher)**

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 illustrates the standard to be applied and the breadth of coverage; it 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 (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 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 Higher Music Course, the final product folio will be submitted for Course assessment. For the 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.

## National Unit Specification: support notes (cont)

### UNIT Music: Performing with Technology (Higher)

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 Higher Music Course, candidates will gain from 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 candidates should be capable of independent study or work within peer groupings. They should have a good working knowledge of the equipment necessary to complete the Technology Outcomes of this Unit and thus require more help with refining the musical content of their folios; tuition, discussion and constructive criticism of their work should involve less time from the tutor than at lower levels.

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.

## **National Unit Specification: support notes (cont)**

### **UNIT Music: Performing with Technology (Higher)**

The National Assessment Bank items for this Unit provides 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 5 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 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 (Higher)

### APPENDIX

#### Sound Engineering and Production Mandatory Concepts

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 (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 (Higher)

### APPENDIX (cont)

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

<b>ACCESS 3</b> (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
<b>INTERMEDIATE 1</b> (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
<b>INTERMEDIATE 2</b> (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 (Higher)

### APPENDIX (cont)

<b>HIGHER</b> (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	
-------------------------------------	---	--	--

## Music: Performing with Technology (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 (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	Mini Disc(MD) Mixer MP3

## Music: Performing with Technology (Higher)

### APPENDIX (cont)

#### OTHER MIDI SEQUENCING CONCEPTS FOR INFORMATION AND SUPPORT IN THE UNIT

<b>ACCESS 3</b> (Support concepts)	Application File management Format Signal Toolbox		CD Computer Jack connector Joystick port Keyboard controller Studio
<b>INTERMEDIATE 1</b> (Support concepts)	Cycle/loop modes Input Note number Output Parameter	Patch Production log Timbre Track object Zoom in/out	Monitor Sound module Sustain pedal
<b>INTERMEDIATE 2</b> (Support concepts)	Continuous controller Cycle/loops mode GS(General Standard MIDI) MIDI implementation chart Step-time recording		
<b>HIGHER</b> (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