



**National Qualifications 2014
Internal Assessment Report
Music**

The purpose of this report is to provide feedback to centres on verification in National Qualifications in this subject.

National Qualifications (NQ) Units

Titles/levels of NQ Units verified:

DV45 10 Music: Composing (Intermediate 1)
DV45 11 Music: Composing (Intermediate 2)
DV45 12 Music: Composing (Higher)
DV45 13 Music: Composing (Advanced Higher)
DV41 13 Music: Listening (Advanced Higher)

General comments

In 2014, 48 centres were verified at the central verification event. The great majority of centres verified were in line with national standards. Of the few centres Not Accepted, all were Accepted following resubmission.

Folios were generally well organised with centres providing evidence that staff were comfortable with their role as internal assessors.

In addition, a further 10 centres were selected for visiting verification in Composing in January/February. This involved the verifier looking at incomplete evidence and offering advice and guidance and potential areas for development.

Unit specifications, instruments of assessment and exemplification materials

Most centres were familiar with the Unit specifications, instruments of assessment and exemplification materials. However, a few centres were still not aware that new exemplification materials were available on SQA's secure website nor that the date for submissions is in late March and not April.

Evidence Requirements

Most centres demonstrated that there was a clear understanding of the Evidence Requirements. Only on a few occasions were parts of the Evidence Requirements not provided, for example, the Assessor's Observation Checklist and Assessor's Pro Forma.

Administration of assessments

Most centres assess on a regular basis, for example, every two or three weeks with feedback to the candidate provided via the Assessor's Observation Checklist.

Areas of good practice

Many instances of good practice were found. Generally, folios were well organised and contained a wide range of compositional styles, particularly in contemporary and popular genres. Most of the scores now submitted are realised

with the use of computer software such as Sibelius, and this aids a degree of clarity not always found in the past. In the Advanced Higher Listening Commentary, the effective choice of music to be analysed was considered to be music that allowed the candidate to use their knowledge of the concepts studied as part of their listening Course.

Specific areas for improvement

- ◆ Programme notes which are informative and clarify the stimulus, composition and decision-making process, concepts deployed and actual contribution of the candidate
- ◆ Assessor's supplementary comments in the Assessor's Pro Forma which bring focus and insight to the centre's rationale for assessment decisions
- ◆ Scores or performance plans which are complete and accurate
- ◆ CDs (not minidisc) that are clearly recorded and labelled
- ◆ Computer-generated scores, which are quantised and reflect the timbres chosen
- ◆ Completed Assessor's Pro Forma and Observation Checklist with comments that inform the verification process
- ◆ Candidate compositions which show convincing control of all five areas of melody, harmony, rhythm, structure and timbre in at least one composition within the folio
- ◆ Centres which make full use of exemplification materials provided by SQA in order to assist and inform themselves of the content and standard required for each of the levels of Intermediate 1 and 2, Higher and Advanced Higher
- ◆ Listening Commentaries which follow the methodology found in the examples on SQA's secure website
- ◆ The Listening Commentary should be concept driven, with each concept being supported by a referenced audio excerpt on CD and a manuscript example embedded in the text