

3 November 2008

To: SQA Co-ordinators
Secondary Schools and FE Colleges

cc: HMIE
LEA Contacts
SQA Customer Support Managers

| Action by Recipient | |
|---------------------|--------------------------------|
| | Response required |
| ✓ | Note and pass on |
| | None - update/information only |

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Dear Colleague

National Qualifications – Music Update November 2008

Please pass this letter to the member of staff responsible for Music.

This letter is an update on National Qualifications Courses and Units in Music and contains important information for this current session 2008/2009.

- 1. External Assessment Timetable for Music 2008/2009**
- 2. Internal Assessment of Music Units**
- 3. Curriculum for Excellence / Qualifications for the Future Update**
- 4. Future Developments in Music**

Appendix: Amendments to Music Question Papers for the 2010 examination and subsequent years

Please pass a copy of this letter and the appendix to your Music teaching and instrumental staff. If you would like to discuss any of the contents of this letter please contact Emma Bratchell (contact details above) or myself on 0131 561 6811 or e-mail mary.mcdonald@sqa.org.uk.

Yours faithfully

Mary McDonald
Qualifications Manager

1. External Assessment Timetable for Music 2008/2009
Summary of dates for external assessment this session:

| | |
|--|--|
| <p>February 2009 – March 2009</p> | <p>The Visiting Examination period (Performing exams) starts on 9 February 2009 for Standard Grade, Intermediate 1 and 2 and Higher Music.</p> <p>The Visiting Examination period ends on 20 March 2009.</p> |
| <p>April 2009 – May 2009</p> | <p>27 April 2009 is SQA uplift date for Music X233 – Performing with Technology folios (all levels).</p> <p>The Visiting Examination period (Performing exams) starts on 4 May 2009 for Advanced Higher Music.</p> <p>The Visiting Examination period ends on 22 May 2009.</p> <p><u>Thursday 7 May 2009</u></p> <p>Question Paper examinations for:</p> <ul style="list-style-type: none"> ▪ Intermediate 1 Music (p.m.) ▪ Intermediate 2 Music (a.m.) <p><u>Monday 11 May 2009 (afternoon)</u></p> <p>Question Paper examinations for:</p> <ul style="list-style-type: none"> ▪ Standard Grade Music (all levels) <p><u>Tuesday 26 May 2009 (morning)</u></p> <p>Question Paper examinations for:</p> <ul style="list-style-type: none"> ▪ Higher Music ▪ Advanced Higher Music |

Important information:

www.sqa.org.uk select *National Qualifications (NQ)* and then select *Music* for:
2008 Marking Instructions
2008 External Assessment Reports
2008 Internal Assessment Reports

2. Internal Assessment of Music Units External Verification

Unit assessment takes place internally within centres. Candidate progress is monitored during the Unit, NAB tests are administered, reassessment opportunities are possible and then the assessment decision of Pass/Fail is made by the centre. Centres then retain candidate evidence as **all** Music Units are subject to external SQA Verification, the purpose of which is to verify that centres' assessment decisions are in line with national standards.

The Music Units which are subject to external verification can change from year to year in order to provide as much quality assurance support to centres as possible. In 2008 Verification activity concentrated on Unit DV45 Music: Composing and Unit DV41 13 Music: Listening at Advanced Higher. For 2009, it is planned that both the Composing Unit (all levels) and the Advanced Higher Listening Unit (Listening Commentary) will again be the main focus of verification.

Centres selected for Visiting Verification will be informed in late 2008. This is the model of verification which is based on what is termed *interim* or *incomplete evidence* and visits to centres would be scheduled for mid January – mid February 2009. Centres present and discuss with the Visiting Verifier their candidates' Composing folios (which are works in progress) and this process is designed to provide teaching staff with detailed feedback, advice, guidance and support. SQA has been able to support centres in Music in this way for the past two years and has received a great deal of positive feedback from the selected schools and colleges about the degree and quality of the assessment support and the detailed oral and written feedback reports received.

Central Verification of *complete evidence* takes place in April 2009 and SQA's date for uplift of materials from centres is **26 March 2009**. This is the verification model where centres submit to SQA a sample of 12 candidates' completed evidence for the particular Unit selected by SQA. Very soon after the verification event, all centres selected receive detailed written feedback which provides guidance and advice for the future.

Who sets a Unit completion date?

Setting a Unit completion date is the responsibility of each centre and this decision is made at the point of entering candidates for a Unit. If a candidate is entered for a full Music Course award, SQA's one stipulation is one of the three of Course component Units has a completion date of 31 March. See below for a list of Course and Unit codes:

Music with Performing (C231)

| | |
|-----------|---|
| Unit DV41 | Music: Listening |
| Unit DV45 | Music: Composing |
| Unit DV46 | Music: Performing + enter candidates for X233 (the external exam) |

Music with Technology (C233)

| | |
|-----------|---|
| Unit DV41 | Music: Listening |
| Unit DV45 | Music: Composing |
| Unit DV4F | Music: Performing with Technology + enter candidates for X232 (the external exam) |

When should Unit assessment take place?

Again, this is a centre decision but first consider the Unit completion date you have set, consulting carefully the NAB document for each particular Unit. See the section in the NAB entitled *Assessment conditions* and be aware that advice on assessment timings will vary according to the nature of the delivery and the evidence requirements for each Unit. However, where a NAB states that assessment should take place towards the end of a particular Unit, time that assessment event carefully so that 1) you ensure that the candidates are ready for this and 2) in the case of a candidate not attaining the necessary standard, you leave time for diagnosis, revision, consolidation and necessary remedial work so that reassessment opportunities can be given before the Unit completion date.

NAB instruments of assessment can be used flexibly in this way. However, please remember that National Assessment Bank materials are designed to be used for internal Unit assessment and reassessment purposes and they should not be used as class tests. Please note also that although NABs may lend weight to any Appeal, they are not sufficient in themselves as they don't reflect the conditions, format or content of external examination Question Papers. For prelim-type events, use Question Papers which reflect the duration, format, conditions and sampled content of the SQA Specimen Question Paper or past SQA Question Papers. Please remember that, for Appeals purposes, a prelim-type paper must be drawn from at least **three** different sources. This is in line with all other subjects.

3. Curriculum for Excellence / Qualifications for the Future Update

The Scottish Government is currently finalising its consultation on the next generation of National Qualifications for Scotland as part of its Curriculum for Excellence programme. The consultation period ended on 31 October 2008. Responses will be analysed by Ipsos Mori and a report will be made to the Government. It is anticipated that the Government's formal response will be published in the spring of 2009. SQA is currently establishing a new *Curriculum for Excellence* Qualifications Development Team to lead the development of new and revised qualifications emerging from the consultation.

Action research projects:

Following the success of last year's projects and their showcase at the Scottish Learning Festival in September 2008, SQA is delighted to announce that six new projects have recently been commissioned. The six projects involve participant-led exploration of assessment, attainment and achievement through existing SQA qualifications with a view to informing innovation and change within Curriculum for Excellence. Projects include developments in online assessment; Core Skills; vocational approaches to modern languages; personal development.

For further details on any of this work please contact John Allan, SQA Policy and New Products team. E-mail: john.allan@sqa.org.uk

4. Future Developments in Music

Background

Since September 2006, SQA has been working on the development of new Group Award provision in Music and these Group Awards will be available from August 2009 onwards. There will be two new Group Awards available: one in *Music* and one in *Sound Production*. These Group Awards are made up of National Qualifications Units and each award has a mandatory and an optional section which is made up of a wide variety of Music/Sound Production related Units to provide choice, flexibility and opportunities for specialism.

Both of these National Certificate awards are at SCQF Level 6 (Higher level), which means that the overall award is at Higher level, but the award can contain some Units at other levels i.e. SCQF Level 5 (Intermediate 2) and SCQF Level 7 (Advanced Higher).

To gain the Group Award qualification 12 Unit credits are required. While it is anticipated that Further Education Colleges will be the main deliverers of the Group Award, the many new Units which are currently being developed will be available for schools to use on a free-standing basis and this may, in turn, offer new articulated pathways in Music to school students. Please remember that if a student is entered for a full NQ Course award e.g. Higher Music, they must also be entered for the component Units of that Course – see the table on page 3 of this letter for details of these. These new Units will be available as additional and/or alternative provision.

New Units

See below for titles of some of these new Units:

Music: Literacy (SCQF Level 5)

Music: Live Performance (SCQF Levels 5 and 6)

Music: Aural Skills (SCQF Level 5)

Music: An Introduction to the UK Music Industry (SCQF Level 6)

Music: Organising a Community-based Musical Activity (SCQF Level 7)

Sound: Synthesis and Sampling Skills (SCQF Level 6)

Sound: Reinforcement (SCQF Level 6)

Sound: Design (SCQF Level 6)

Music: Digital DJing – An Introduction (SCQF Level 6)

Music: Promotion in the Music Industry (SCQF Level 6)

Creative Project (SCQF Level 6)

More Information

Please access www.sqa.org.uk National Qualifications (NQ), Music, NQGA link for information about the proposed new Units and development schedules.

We will write to you again in the spring of 2009 with full details of what will be available and when.

Appendix

Amendments to Music Question Papers for the 2010 examination and subsequent years

The changes indicated below will apply to Question Papers at Higher and Advanced Higher levels for the 2010 examination and after

1. Listening questions requiring short answers (one or two words, or a phrase) will examine concepts introduced at **Higher** level. For example in the 2008 Question Paper, this refers to questions such as Question 6 (a).
2. The presentation of the multiple choice comparison of two musical excerpts has been revised in order to assist candidates. The grid used for rough working [**Grid 1**] will indicate the number of concepts to be identified for each individual excerpt.

An example of the revised presentation (based on Question 8 from the 2008 Higher Question Paper) is printed on the following three pages.

Please note the following:

- New sentence in paragraph 3 of the stem of the question as follows: *The number of ticks required for each excerpt is indicated at the foot of each column.*
- The number of ticks required is now indicated in Grid 1 at the foot of the column for Excerpt 1 and the foot of the column for Excerpt 2.
- No change to Grid 2.

Question 8 (Higher 2008)

You are asked to compare two excerpts of music. In the column on the left of the answer pages musical concepts are listed. You should select from that column features which are present in the excerpts and identify them with a tick in the appropriate columns (**EXCERPT 1, EXCERPT 2, COMMON TO BOTH EXCERPTS**). The number of marks listed at the foot of each column in **[GRID 2] final answer** indicates the maximum number of concepts to be identified in each column; **marks will be deducted if you exceed that number.**

Both excerpts will be played **three** times, with a pause of 10 seconds between playings.

As you listen, tick the musical concepts used by the composer under the headings given in **[GRID 1]**. The number of ticks required for each excerpt is indicated at the foot of each column. **This grid is for rough work and will not be marked.**

After the three playings of the music you will be given 3 minutes to copy/re-arrange your answers in **[GRID 2]** and to select and tick the concepts common to both excerpts in the **COMMON** column. **Remember that the total number of concepts for each column is indicated by the mark at the foot of each column.**

You now have **one minute** to read through the question.

Here is Excerpt 1 for the first time. **Remember to write in [GRID 1].**
Here is Excerpt 2 for the first time.

Here is Excerpt 1 for the second time.
Here is Excerpt 2 for the second time.

Here is Excerpt 1 for the third time.
Here is Excerpt 2 for the third time.

You now have 3 minutes to complete your answers in **[GRID 2]**.

A warning tone will sound 30 seconds before the start of the next question.

Question 8 (continued)

[GRID 1] ROUGH WORKING ONLY

| CONCEPTS | EXCERPT 1 | EXCERPT 2 | COMMON TO BOTH EXCERPTS |
|-----------------------------|------------------|------------------|--------------------------------|
| MELODIC and HARMONIC | | | |
| Syllabic word setting | | | |
| Augmented chord | | | |
| Interrupted cadence | | | |
| Suspension | | | |
| RHYTHMIC | | | |
| Cross rhythms | | | |
| Rubato | | | |
| Three against two | | | |
| STRUCTURAL | | | |
| Pedal | | | |
| Ritornello | | | |
| Tonal answer | | | |
| TIMBRE | | | |
| Con sordino | | | |
| Ripieno | | | |
| Sprechgesang | | | |
| STYLE/Form | | | |
| Ballett | | | |
| Musical | | | |
| Song cycle | | | |
| | 6 ticks | 6 ticks | |

Question 8 (continued)

[GRID 2] FINAL ANSWER

| CONCEPTS | EXCERPT 1 ONLY | EXCERPT 2 ONLY | COMMON TO BOTH EXCERPTS |
|-----------------------------|-----------------------|-----------------------|--------------------------------|
| MELODIC and HARMONIC | | | |
| Syllabic word setting | | | |
| Augmented chord | | | |
| Interrupted cadence | | | |
| Suspension | | | |
| RHYTHMIC | | | |
| Cross rhythms | | | |
| Rubato | | | |
| Three against two | | | |
| STRUCTURAL | | | |
| Pedal | | | |
| Ritornello | | | |
| Tonal answer | | | |
| TIMBRE | | | |
| Con sordino | | | |
| Ripieno | | | |
| Sprechgesang | | | |
| STYLE/Form | | | |
| Ballett | | | |
| Musical | | | |
| Song cycle | | | |
| | 2 marks | 2 marks | 4 marks |

Total marks Question 8: (8)