

MUSIC
Advanced Higher

Third edition – published March 2002

**NOTE OF CHANGES TO ADVANCED HIGHER ARRANGEMENTS
THIRD EDITION PUBLISHED MARCH 2002**

COURSE TITLE: Music (Advanced Higher)

**COURSE NUMBERS AND TITLES
FOR ENTRY TO COURSES:**

C096 13 Music with Accompanying
C090 13 Music with Inventing
C091 13 Music with Listening
C094 13 Music with MIDI Sequencing
C093 13 Music with Performing 1
C098 13 Music with Performing 2
C095 13 Music with Sound Engineering Production
C097 13 Music with Training and Directing

National Course Specification

Course Details: Course structure section has been updated to show the new codes and titles **for entry** to courses in Music with optional routes.

Core skills details amended.

National Unit Specification:

All Units No changes.

National Course Specification

MUSIC (ADVANCED HIGHER)

COURSE NUMBERS

C096 13 Music with Accompanying
C090 13 Music with Inventing
C091 13 Music with Listening
C094 13 Music with MIDI Sequencing
C093 13 Music with Performing 1
C098 13 Music with Performing 2
C095 13 Music with Sound Engineering Production
C097 13 Music with Training and Directing

COURSE STRUCTURE

In order to ensure the accurate and complete transfer of data to and from centres, new codes and titles **for entry** to courses in Music with optional routes have been introduced to reflect the options chosen by candidates. The course code C065 13 for Music (Advanced Higher) will no longer be acceptable for entry for the summer or winter diets. The codes detailed below must be used.

Unit codes and titles remain unchanged. There will be no change to the titles of the Music courses as they appear on the certificate.

C096 13 Music with Accompanying

This course consists of two mandatory units as follows:

D349 13	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
D355 13	<i>Music: Accompanying (AH)</i>	<i>1 credit (40 hours)</i>

C090 13 Music with Inventing

This course consists of two mandatory units as follows:

D349 13	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
D350 13	<i>Music: Inventing – Extension (AH)</i>	<i>1 credit (40 hours)</i>

Administrative Information

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National Course Specification: general information (cont)

COURSE Music (Advanced Higher)

C091 13 Music with Listening

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D351 13</i>	<i>Music: Listening – Extension (AH)</i>	<i>1 credit (40 hours)</i>

C094 13 Music with MIDI Sequencing

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D352 13</i>	<i>Music: MIDI Sequencing (AH)</i>	<i>1 credit (40 hours)</i>

C093 13 Music with Performing 1

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D2KB 13</i>	<i>Music: Performing – Extension 1 (AH)</i>	<i>1 credit (40 hours)</i>

C098 13 Music with Performing 2

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D2KC 13</i>	<i>Music: Performing – Extension 2 (AH)</i>	<i>1 credit (40 hours)</i>

C095 13 Music with Sound Engineering Production

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D354 13</i>	<i>Music: Sound Engineering and Production (AH)</i>	<i>1 credit (40 hours)</i>

C097 13 Music with Training and Directing

This course consists of two mandatory units as follows:

<i>D349 13</i>	<i>Music: Performing, Inventing and Listening (AH)</i>	<i>2 credits (80 hours)</i>
<i>D358 13</i>	<i>Music: Training and Directing (AH)</i>	<i>1 credit (40 hours)</i>

The Advanced Higher course in music provides opportunities for sustained, progressive learning across 160 hours of work. Where appropriate, teachers/lecturers may wish to use it along with the course at Higher to form a continuous, two-year programme. The course at Advanced Higher may also be taken as a free-standing one-year course.

National Course Specification: general information (cont)

COURSE Music (Advanced Higher)

In common with all courses, this course includes 40 hours over and above the 120 hours for the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the course and advice on its use is included in the course details.

RECOMMENDED ENTRY

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

- an award in Music at Higher
- or equivalent

CORE SKILLS

This course gives automatic certification of the following:

Complete core skills for the course	None
Additional core skills components for the course	Critical Thinking Int 2 Planning and Organising H

If the optional unit *D352 13 MIDI Sequencing (AH)* is chosen, the course gives the automatic certification of the following:

Information Technology H

For information about the automatic certification of core skills for any individual unit in this course, please refer to the general information section at the beginning of the unit.

National Course Specification: course details

COURSE Music (Advanced Higher)

RATIONALE

The Advanced Higher course in music sets out to provide candidates with opportunities to develop interests which contribute to personal development, enhance quality of life and provide the skills and knowledge required for further study and enjoyment of music. It is, therefore, designed to serve the needs of candidates who:

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

The course provides opportunities to develop musical versatility and particular areas of interest. Candidates can gain understanding of music as a powerful medium of communication with a strong influence throughout the modern world. Flexibility within the overall structure allows each candidate to select a stimulating course, well matched to their individual interests and needs.

Emphasis is placed on the study of music through practical activities which expose candidates to a variety of cultures and encourage them towards:

- active participation in solo and/or group performing
- the acquisition and application of conceptual understanding and exploration of feelings and ideas through inventing
- the acquisition of conceptual understanding, relevant terminology and the development of critical awareness and evaluative and investigative skills through listening

Learning and teaching experiences will foster candidates' understanding of music by harnessing relationships among the elements of performing, inventing and listening.

Skills, techniques, knowledge, understanding and evaluating form the basis of the Advanced Higher course. The elements of the course evolve naturally from Standard Grade, the former Higher and CSYS Music, and continue to give support to the integrated whole musician approach. This integrated approach is provided for within the mandatory unit, while the optional units allow for the opportunity to broaden and deepen skills. Study in depth is provided by optional units (extension) which enable candidates to extend their skills in any one of the three main elements. To allow candidates to expand and apply their skills in new areas four additional optional units are offered. These are:

- *Music: Accompanying*
- *Music: MIDI Sequencing*
- *Music: Sound Engineering and Production*
- *Music: Training and Directing*

Accompanying, hitherto, has not been a feature of established provision as a formal course of study, and yet candidates have often acquired useful experience of it as part of common practice in many centres. Its inclusion will allow the possibility of gaining recognition for this essential musicianship skill, and it will provide a valuable tool for the aspiring professional musician.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

The rationale for including MIDI sequencing at this level is twofold: it has a wide range of applications for the practical musician and it seeks to prepare candidates for developments in the music industry.

Music: Sound Engineering and Production will help prepare candidates for opportunities in the music industry. For those who have already experienced established modules in Music Production and Sound Engineering it provides scope for further study.

Music: Training and Directing offers scope for applying a wide range of musical skills gained through other aspects of music making. It will also be an ideal preparation for those wishing to continue their studies in music. Many candidates in the past have had opportunities to exercise their musical initiative through training and directing groups, often on an informal basis. Others have gained formal recognition through Music Making in the Community.

Throughout the course, the study of music will provide increasingly sophisticated development of musical skills through a wide range of challenging experiences. This will entail the use of a variety of study techniques which promote skills in independent and co-operative learning, and the ability to communicate clearly and confidently. These techniques will be developed progressively through the course at Advanced Higher to provide candidates with a sound base from which to pursue further studies.

In addition, the course offers broad scope within mandatory and optional units for the use, now well established in most centres, of technology across the music curriculum. Utilisation of these resources should support the learning of musical skills, and be both expressive and technological. Such support should help candidates to realise fully their creative potential.

The Advanced Higher Music course aims to:

- enrich the lives of candidates, and to contribute to their personal, intellectual, social and cultural growth
- develop in candidates an informed interest in music
- develop in candidates the skills and insights which are an intrinsic part of the full enjoyment of music
- encourage candidates with a range of specialist interests to realise their musical potential
- develop in candidates a knowledge and understanding of the social, historical and environmental contexts of music, including the indigenous music of Scotland

Emphasis will be given to developing skills in creating, interpreting and communicating music, and developing perceptive listening over a wide variety of musical styles. Aural literacy and reading skills will be developed in accordance with candidates' specialised interests. General aspects of personal musicianship and the interpersonal skills which are needed to enable sharing musical experience with others will be natural course ingredients, and the technological advances of recent years will become ever more firmly embedded in learning experiences.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Throughout, the course attainment of the requisite standard in practical, creative musicianship and knowledge will entail the use of a range of study techniques. These include: making informed choices; planning, target setting and initiating independent study; monitoring and evaluating personal performance and progress; using aesthetic judgement in a range of activities; co-operating with and leading others; and researching, compiling, synthesising and presenting information. The development of these skills is important to every individual regardless of vocation, and will be of considerable value to candidates in their personal and professional lives.

COURSE CONTENT

The need to develop breadth in musicianship is ensured by the inclusion of an 80-hour unit which requires candidates to meet performance outcomes in *Performing, Inventing* and *Listening*. Choice is served by selecting one of eight free-standing 40-hour optional units which allow individuals to broaden their programmes of study, to pursue aspects in greater depth and to select the pathways along which they wish to continue to follow their specialised interests at more advanced levels. A further 40 hours of course time is provided for induction, extending the range of learning and teaching approaches, additional support, consolidation, integration and preparation for external assessment. The mandatory unit contributes to 75% of the overall course assessment (with 25% given to each outcome) and the optional unit contributes the remaining 25%.

Extension units in *Performing, Inventing* and *Listening* are available in free-standing form.

CONCEPTS

At Advanced Higher level the position of concepts is as follows: All of the concepts identified within the framework are those stated at all previous levels.

Music: Performing, Inventing and Listening (AH) (Mandatory 80-hour unit)

Performing

Candidates will have opportunities in class to select and perform music solo and/or in a group from a wide range of styles and periods. Candidates will develop musical awareness and an understanding of compositional and performing techniques, to be applied where appropriate in their own creative work. Ability to demonstrate sensitivity and the ability to deliver musical ideas expressively will form another requirement. Relevant technical skills on the chosen instrument(s) or voice must be practised and demonstrated, such as good bowing or tonguing, appropriate style and control in singing, and musical phrasing and accurate intonation. Candidates should learn to respond sensitively to the playing or singing of others. Out of the extended repertoire to be experienced during the course, for external assessment requirements, candidates will prepare a recital of music in more than one style, solo and/or group in one instrument equivalent to AB Grade V or similar (See Appendix 1 Categories of Instruments for Performing Units). For moderation purposes, tapes of selected performances of pieces should be compiled and retained by the centre. Centres should also retain taped evidence to back up the documented assessments. The taped evidence need not be for all pieces contributing to the recital. It is recommended that a minimum of one performed piece for each candidate be taped.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Inventing

Candidates will have opportunities to develop the ability to create a well-structured composition or compositions with evidence of originality, creativity, planning and good use of compositional techniques. Process and product will require the deployment of selected concepts, and may include arranging and improvising where appropriate. Candidates will select appropriate concepts from the list in Appendix 2 and use them creatively in their own compositions. The list subsumes concepts from all previous levels. Those chosen need not be limited to the list. The way in which they are used and developed should be more advanced than at previous levels. Many of these concepts will have been learnt through the performing or listening aspects of the unit. Candidates will compile an audio folio of compositions; they will identify the concepts and how they were used by compiling a programme note which will describe the compositional process and techniques used in each composition. A score or overall performance plan for each composition will also be required.

Listening

Candidates will have opportunity through coursework, to demonstrate discriminatory awareness of relevant concepts (Appendix 2 refers) as they occur in music of different periods and styles. The relevant concepts will provide a framework for the discussion and evaluation of music played, invented and heard. Two or more related or contrasting works of the candidate's own choice will be selected for special study in greater depth. As part of their research candidates will identify musical concepts and their development within the chosen works. This will provide the context and focus for a commentary of 1500 words, which should provide evidence of perceptive listening in a different context to the listening examination which will be taken at the end of the course.

In that context, candidates will be required to identify concepts in contexts where only a particularly detailed understanding of how concepts are used in different circumstances will allow accurate choices to be made. Candidates will also compile a course log with details of music and concepts studied.

Optional Units

The levels required in Performing are clearly benchmarked against well-established standards. In Inventing and Listening, the levels of musical awareness required derive naturally from the well-established list of concepts up to Higher. As candidates progress to Advanced Higher this musical awareness will be demonstrated in greater depth over a broader range of contexts. Consequently, the differentiation between mandatory and extension units and the progression from previous courses can be clearly seen.

Music: Accompanying (AH)

This unit offers opportunities for candidates to use appropriate instruments to develop skills in accompanying, sight playing, harmonisation, transposition and score reading. It is available to those who play acoustic or electronic keyboard instruments, guitar, clarsach, concert harp or accordion. Candidates will develop the skills through regular practice throughout the course, using an appropriately broad range of music. Good opportunities for the development of accompanying skills may well be found within shared class activities such as performing. Candidates will compile a tape demonstrating progress in each aspect throughout the course.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Music: Inventing – Extension (AH)

This unit calls for greater breadth and depth of ability in the creative use of the techniques for composing than in the 80-hour mandatory unit. Candidates will compile an audio folio of composition(s) throughout the course. They will select appropriate concepts from the list in Appendix 2 and compile a programme note which will describe the compositional process and techniques used in each composition. A score or overall performance plan for each composition will also be required.

Music: Listening – Extension (AH)

At this level, it will be expected that concepts will be identified in more specialised fields of study. Candidates will compile related reports on five or more pieces of their own choice, sung, played or listened to during the course. As part of their research, candidates will identify appropriate musical concepts and comment on their development with perception. These reports may provide the context and focus for a dissertation of 3–4000 words required for external assessment. A course log will play a significant part in the initial preparation of reports and dissertation.

Music: MIDI Sequencing (AH)

Candidates who select this optional unit will set up and use a MIDI and digital audio sequencer and synthesiser(s) to invent, record, edit and mix music. They will be able to demonstrate the creative use of a MIDI and digital audio sequencer through musical applications of technical skills, and be able to produce evidence on stereo master and computer file of musical inventions. Candidates will be required to demonstrate their ability to apply their knowledge and skills to resolve problems creatively in a practical test.

Music: Performing – Extension 1 (AH) and Extension 2 (AH)

Each of these units will be taken on a different instrument or on voice, to that professed in the mandatory unit (Appendix 1 of the Higher Arrangements). They will pursue the aims and content of Performing as in the 80-hour mandatory unit but will provide both depth in enabling the candidate to concentrate on the development of performance skills, and breadth by developing skills on another instrument. Out of the extended repertoire to be experienced in class, candidates opting for the *Extension 1* unit will be required to prepare a recital of music in a solo and/or group situation equivalent in task level to AB Grade VI or similar. Candidates whose skills in performing have developed beyond that required for *Music: Performing – Extension 1*, may opt to study *Music: Performing – Extension 2*, which will be equivalent to AB Grade VII or similar. In this case, the candidate's course award at Advanced Higher will reflect the added value of attaining a unit in *Music: Performing – Extension 2*.

Music: Sound Engineering and Production (AH)

This unit offers candidates opportunities to use *either* stereo recording techniques *or* multi-track recording techniques, with production skills and digital editing techniques to produce high quality stereo master recordings.

When recording candidates will develop creative production skills relevant to the recording techniques deployed. Candidates will apply musical judgement and aural discrimination to evaluate the recordings with regard to the musical performance and sound quality before editing.

Takes or sections of the recordings will be digitally edited and compiled (and, in the case of multi-track recording techniques, mixed down) to produce a stereo master recording.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Candidates will maintain a session log, a take/edit sheet and an annotated musical score/performance plan for each piece recorded. For external assessment there will also be a listening test of aural discrimination and conceptual awareness.

Music: Training and Directing (AH)

This unit will offer candidates opportunities to apply skills acquired through earlier experiences in Performing, Listening and Inventing, and to develop skills of a different order by taking responsibility for the training and directing of a music group of their choice. Through earlier work, candidates would have experienced a variety of instrumental and/or vocal ensembles in a wide variety of musical periods and styles. Appropriate critical, evaluative and interpretative understanding should have been gleaned from these experiences. This understanding will have created a foundation on which the specialised musical and technical skills in this unit can be built. Training/directing need not be confined or even related to a candidate's principal study, but it may be that candidates would opt to work with a medium with which they are familiar and confident. Candidates could take responsibility for existing groups or be encouraged to form those of their own choosing.

It should be emphasised that decisions regarding the selection of a group for training will require to take account of the practicalities involved for each centre. Care will be required to ensure that those involved as performers are not disadvantaged through any inappropriate pressures in terms of rehearsal schedules.

Candidates might take responsibility for existing groups within a centre by means of a role-reversal situation with the tutor/director, thereby facilitating timetabling considerations and avoiding additional workload issues for staff. For others, it may be that the training of a group within the classroom ensemble situation may be advantageous both to the trainer/director and to the performers through helping to advance their skills in group performing.

These might include:

- an ensemble of at least three performers in which the candidate may participate, for example, a piano trio/string quartet
 - a string group/orchestra
 - a wind group/band
 - a brass group/band
- or a combination of any or all of these
- folk/Scottish/jazz groups
 - a rock band
 - a choral group
 - a class group performance

The repertoire selected for performance will require to be appropriate to the ensemble, and could be published material and/or music composed and/or arranged by the candidate or peers. In any event, sound decisions regarding repertoire would be expected. Candidates will compile a video tape illustrating the development which has taken place throughout the course. A rehearsal log (see Appendix 4) containing planning and evaluative information will also be required. This will form the basis of a viva voce for external assessment. Candidates will also be required to demonstrate evidence of aural perception in a listening test.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

ASSESSMENT

To gain the award of the course, the candidate must achieve all the component units of the course as well as the external assessment. External assessment will provide the basis for grading attainment in the course award. The mandatory unit contributes 75% of the overall course assessment, and the optional unit the remaining 25%.

When units are taken as component parts of a course, candidates will have the opportunity to achieve at levels beyond that required to attain each of the unit outcomes. This attainment may, where appropriate, be recorded and used to contribute towards course estimates, and to provide evidence for appeals. Additional details are provided, where appropriate, with the exemplar assessment materials. Further information on the key principles of assessment are provided in the paper, *Assessment*, (published by HSDU in May 1996), and in *Managing Assessment* (HSDU 1998).

Reference is made in some units to the need for centres to **retain taped evidence** of candidates' attainments. Where candidates undertake course certification, external assessment of such units will be carried out by a visiting examiner or centrally by SQA (an examination timetable will be issued in due course). Centres are, therefore, encouraged, but not required to tape record all evidence to be presented by candidates. Sufficient recording should be retained to demonstrate that internal assessment of all learning outcomes is in line with the grade descriptions for a Grade C (pass).

Further information on the requirement for taped evidence will be published in due course by SQA.

The following section outlines the skills to be assessed in each element and unit, the instruments of assessment to be deployed, and the grade descriptions against which performance will be measured. In many cases, the assessment instruments may serve both internal and external assessment purposes. The grade descriptions for Grade C (pass) will serve the requirements of the centre when assessing candidates' performance in unit outcomes. Details of the internal assessment requirements for candidates not taking the course but who take individual units on a free-standing basis are to be found in the Unit Specifications. Teachers/lecturers should refer to unit descriptors for detailed information on generating evidence for internal assessment.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

It should be noted that while grade descriptions provide information on standards, particularly that required to achieve unit outcomes, it is NOT appropriate to grade individual outcomes/units. Only the course award is graded.

MUSIC: PERFORMING, INVENTING AND LISTENING (AH) (80-HOUR MANDATORY UNIT)

PERFORMING

Details of the instruments for external assessment

All candidates will be required to develop and demonstrate the performing skills already identified as appropriate for this level.

Evidence for external assessment:

- perform a live recital of a solo and/or group performance of contrasting pieces lasting 12–15 minutes in total to a visiting examiner

Evidence to be retained by the centre:

- taped evidence to back up the assessment. This should consist of a minimum of one piece per candidate

Grade descriptions

The standard of attainment required will be equivalent to Grade V of the Associated Board (AB) or similar (to be exemplified).

Grade C

The candidate can perform a musical and satisfying recital, which demonstrates:

- mainly secure technique
- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- that, if they occur, any small lapses in intonation are quickly remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency and some sense of style

Grade A

The candidate can perform an artistic and very satisfying recital which shows depth of musical understanding, and is:

- played with technical assurance and a good sense of style
- musically sensitive
- secure in intonation (where appropriate)
- accurate in pitch and rhythm
- fluent

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

INVENTING

Details of the instruments for external assessment

All candidates will be required to develop and demonstrate the inventing skills already identified as appropriate for the level.

Evidence for external assessment:

- an audio folio of composition or compositions of 5–12 minutes' duration with programme note detailing the stimulus, compositional process and techniques deployed
- a score or overall performance plan for each piece

Evidence to be retained by the centre:

- a minimum of one taped composition and programme note per candidate
- a score or overall performance plan for each taped piece

Where an extended work is offered (in excess of 12 minutes), the candidate would be expected to draw attention to an appropriate passage for external assessment, and show through the programme note and score/performance plan how the selected passage related to the work as a whole. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and style, and be arranged appropriately for performance purposes.

Where candidates choose to take a stimulus from another composer's work to produce an arrangement, a copy of the original will be required. In such cases, candidates will be expected to demonstrate a range of compositional skills through a substantial melodic, harmonic, rhythmic and structural development of the borrowed musical ideas.

Any exceptional difficulties which prevent a centre taping a composition should be subject to correspondence with the SQA so that appropriate arrangements for assessment may be investigated.

Grade descriptions

Grade C

A successful composition or compositions showing some musical understanding and technical competence in handling compositional techniques for this level (Appendix 2) and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- appropriate use of timbre
- satisfactory deployment of a range of concepts identified in the programme note

Grade A

Imaginative and well crafted composition or compositions showing musical flair and a sound grasp of compositional techniques for this level (Appendix 2) and demonstrating:

- a well-conceived structure
- imaginative development of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of a range of concepts identified in the programme note

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

LISTENING

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the listening skills already identified as appropriate for the level. Advanced Higher concepts are those identified for all other levels. Candidates will be required to show very advanced aural skills in identifying concepts in a wide range of contexts, and in great depth.

Evidence for external assessment:

- submission of a 1500-word Commentary on two or more related or contrasting musical works of the candidate's own choice studied in depth during the course
- an aural discrimination test of about one hour's duration

10% of the content of this paper will test the ability of candidates to relate sound to printed music.

The test will include several questions relating sound to printed music. Candidates will be expected to identify melodic, rhythmic, harmonic and contrapuntal features; stylistic characteristics; instruments and orchestration; vocal styles and techniques; and varied forms and structures. The full list of concepts is attached as Appendix 2.

Evidence to be retained by the centre:

- a course log, reflecting music played and listened to, and the candidate's understanding of relevant concepts
- related reports, reflecting the candidate's understanding of music played, sung or listened to, covering at least two compositions of the candidate's own choice, which will be used as the basis for work leading to the course award
- evidence of aural discriminatory skills from internal assessments

Grade descriptions

Grade C: Listening test

The listening test will show that the candidate has undertaken a range of coursework, and will demonstrate that:

- relevant concepts have been acquired and understood
- adequate knowledge and understanding of concepts in a variety of musical styles
- adequate knowledge of the main developments in music related to the concepts listed (the concepts are given in Appendix 2)

Grade A: Listening test

The listening test will show that the candidate has undertaken an appropriate and varied range of coursework, and will demonstrate that:

- relevant concepts have been acquired with depth of understanding
- broad knowledge and understanding of concepts in a variety of musical styles
- broad knowledge of the main developments in music related to the concepts listed (the concepts are given in Appendix 2)

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade C: Commentary

A piece of competent work is produced, which:

- shows evidence of individual initiative
- demonstrates understanding of the music heard
- displays musical material developing the theme of the Commentary (Investigative Study)
- shows evidence of planning and organisation
- communicates ideas adequately

Grade A: Commentary

A piece of imaginative work is produced, which:

- shows evidence of individual initiative and thought
- demonstrates considerable understanding of and insight into the music heard
- displays musical material which is well selected to develop the theme of the investigative study
- is well planned and organised
- demonstrates that ideas are well focused and clearly expressed

Optional Units

MUSIC: ACCOMPANYING (AH)

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the accompanying skills already identified as appropriate for the level (to be further exemplified).

Evidence for external assessment:

A live performance before a visiting examiner of

- prepared accompaniments (8–10 mins) to a standard which equates with Grade V of the Associated Board
- sight-playing an accompaniment – at a technical standard not beyond that of AB Grade III or equivalent
- harmonisation of given melodies with chord indications (N.B. for guitar and electronic keyboard, this would include improvisation on the chord symbols) or realisation of an unseen melody with figured bass: the technical requirements will not be beyond that of AB Grade III
- performance of a sample of five previously prepared harmonisations – at a technical standard not beyond that of AB Grade III or equivalent
- transposition of given musical extracts – at a technical standard not beyond that of AB Grade III or equivalent
- performance of previously unseen music from open score – at a technical standard not beyond that of AB Grade III or equivalent

An overall period of 20 minutes will be allowed for the preparation of tests in sight reading, harmonisation, transposition and score reading.

Evidence to be retained by the centre:

- as appropriate, taped evidence of one item of each aspect of the external assessment

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade descriptions

Grade C: Prepared and Unseen Accompaniment

At a standard equivalent to AB Grade V (Prepared) and AB Grade III (Unseen), the candidate's performance demonstrates:

- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- notes and rhythm satisfactorily communicating the sense of the music
- mainly secure technique
- musical flow and fluency
- some sense of style
- success in supporting the soloist

Grade A: Prepared and Unseen Accompaniment

At a standard equivalent to AB Grade V (Prepared) and AB Grade III (Unseen), the candidate's performance demonstrates:

- a convincing interpretation of the composer's intentions with regard to tempo, phrasing and dynamics
- accurate notes and rhythm
- technical assurance
- convincing musical flow and fluency
- a very good sense of style
- success in supporting the soloist

Grade C: Harmonisation

At a technical standard not beyond that of AB Grade III, the candidate can perform an appropriate harmonisation in which:

- rhythmic flow is maintained overall, although tempo may vary
- chords (and improvisation where appropriate) are accurate and performed securely

Grade A: Harmonisation

At a technical standard not beyond that of AB Grade III, the candidate can perform a harmonisation in which:

- good rhythmic flow is sustained throughout, at a consistently appropriate tempo
- chords (and improvisation where appropriate) are accurate, performed securely and fully reflect the harmonic rhythm of the piece

Grade C: Transposition

At a technical standard not beyond that of AB Grade III, the candidate can perform a transposition, which demonstrates:

- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- general accuracy in notes and rhythm

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

- musical flow and fluency
- some sense of style

Grade A: Transposition

At a technical standard not beyond that of AB Grade III, the candidate can perform a transposition, which displays:

- a convincing interpretation of the composer's intentions with regard to tempo, phrasing and dynamics
- accuracy in notes and rhythm
- good musical flow
- a very good sense of style

Grade C: Unseen Open Score

At a technical standard not beyond that of AB Grade III, the candidate achieves overall success in responding to a soloist, producing a performance which demonstrates:

- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- general accuracy in notes and rhythm
- mainly secure technique
- musical flow and fluency
- some sense of style

Grade A: Unseen Open Score

At a technical standard not beyond that of AB Grade III, the candidate achieves overall success in responding to a soloist, producing a performance which demonstrates:

- a convincing interpretation of the composer's intentions with regard to tempo, phrasing and dynamics
- accuracy in notes and rhythm
- technical assurance
- convincing musical flow and fluency
- a very good sense of style

MUSIC: INVENTING – EXTENSION (AH)

Details of instruments for external assessment

All candidates are required to develop and demonstrate the inventing skills already identified as appropriate for this level. In this unit, candidates are required to demonstrate greater breadth and depth in creative use of the techniques for composing than in the 80-hour mandatory unit, with the ability to deploy a broader range of concepts as identified in Appendix 2.

Evidence for external assessment:

- an audio folio of composition(s) of 8–15 minutes' duration with programme note outlining the compositional process
- a score or overall performance plan for each piece

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Evidence to be retained by the centre:

- a minimum of one taped composition and programme note per candidate
- a score or overall performance plan for each taped piece

Where an extended work is offered (in excess of 15 minutes), the candidate would be expected to draw attention to an appropriate passage for external assessment, and show through the programme note and score/performance plan how the selected passage related to the work as a whole. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and style, and be arranged appropriately for performance purposes.

Where candidates choose to take a stimulus from another composer's work to produce an arrangement, a copy of the original will be required. In such cases, the candidate will be expected to demonstrate a range of compositional skills through a substantial melodic, harmonic, rhythmic and structural development of the borrowed musical ideas.

Any exceptional difficulties which prevent a centre taping a composition should be subject to correspondence with the SQA so that appropriate arrangements for assessment may be investigated.

Grade descriptions

Candidates will be expected to show a greater depth of understanding and creativity in the deployment of concepts than in the mandatory unit. (Exemplification to clarify the additional demands in this extension unit is available on the CD ROM 'Effective Music Teaching'.)

Grade C

A successful composition(s) showing some musical understanding and technical competence in handling compositional techniques at this level and demonstrating:

- evidence of structural planning
- good handling of characteristic features in pitch and rhythm
- appropriate use of timbre
- satisfactory deployment of a range of concepts identified in the programme note

Grade A

Imaginative and well-crafted composition or compositions showing musical flair and a sound grasp of compositional techniques at this level and demonstrating:

- a well conceived structure
- imaginative development of characteristic features in pitch and rhythm
- imaginative and effective use of timbre
- good deployment of a range of concepts identified in the programme note

MUSIC: LISTENING – EXTENSION (AH)

All candidates are required to develop and demonstrate greater depth and breadth of musical discrimination identified as appropriate at this level.

Evidence for external assessment:

- a dissertation of 3000–4000 words based on a musical topic of the candidate's choice

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Evidence to be retained by the centre:

- a course log
- related reports on at least five pieces of music played, sung or listened to covering an area of musical repertoire which may be used as the basis for work leading to the course award

Grade descriptions

Exemplification of the required levels for each aspect will follow.

Grade C: Dissertation

A piece of work is produced, which shows:

- evidence of individual initiative
- understanding of the music heard
- musical material developing the theme of the dissertation
- evidence of planning and organisation
- ideas adequately communicated

Grade A: Dissertation

A piece of work is produced, which shows:

- evidence of individual initiative and thought
- considerable understanding of and insight into the music heard
- musical material well selected to develop the theme of the dissertation
- good planning and organisation
- ideas are well focused and clearly expressed

MUSIC: MIDI SEQUENCING (AH)

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the MIDI sequencing skills already identified as appropriate for the level.

Evidence for external assessment:

- a practical test of about 3 hours* duration, in which candidates will set up and use a MIDI and digital audio workstation to record and edit 2 pieces of Music lasting at least 3 minutes.
- a stereo master recording of the candidate's music as used in a project

The test is to be conducted under controlled conditions, and will require access to MIDI hardware and software within the centre.

Evidence to be retained by the centre:

- tape or MIDI file of a MIDI sequenced invention of at least four parts and one digital audio part lasting at least 3 minutes
- a stereo master of the candidate's music as used in a project

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade descriptions

Grade C: Stereo master and computer file of piece of music from practical test

Musical productions which demonstrate:

- efficient and effective use of sequencing techniques
- application of production concepts which shows some sense of musical understanding
- creative and effective use of compositional techniques

Grade A: Stereo master and computer file of Inventions and Practical Tests

Musical productions which consistently demonstrate:

- fluent and very effective use of sequencing techniques
- imaginative application of production concepts which shows good depth of musical understanding
- imaginative and highly effective use of a range of compositional techniques

MUSIC: PERFORMING – EXTENSION 1 (AH) AND PERFORMING – EXTENSION 2 (AH)

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the additional performing skills already identified as appropriate for Extension 1 or Extension 2.

Evidence for external assessment for Music: Performing – Extension 1:

- perform solo and/or group a programme of contrasting pieces lasting 20-30 minutes in total to a visiting examiner on a different instrument from that used in the mandatory unit

Evidence for external assessment for Music: Performing – Extension 2:

- perform solo and/or group a programme of contrasting pieces lasting 25-30 minutes in total to a visiting examiner on a different instrument from that used in the mandatory unit

Evidence to be retained by the centre for Music: Performing – Extension 1 and Music: Performing – Extension 2:

Centres should also retain evidence to back up the documented assessments. This need not be for all pieces contributing to the recital. It is recommended that a **minimum** of one performed piece per candidate be taped.

Grade descriptions

The standard required for Performing 1 is equivalent to AB Grade VI or similar, and for Performing 2 is equivalent to AB Grade VII or similar. The instrument will be chosen from a different category to that professed in the mandatory unit (Appendix I).

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade C

The candidate's performance demonstrates:

- mainly secure technique
- overall success in conveying the composer's intentions with regard to tempo, phrasing and dynamics
- that, if they occur, any small lapses in intonation are quickly remedied
- notes and rhythm satisfactorily communicating the sense of the music
- musical flow, fluency and some sense of style

Grade A

The candidate's performance demonstrates:

- technical assurance and a good sense of style
- musical sensitivity
- secure intonation (where appropriate)
- accuracy in pitch and rhythm
- fluency

MUSIC: SOUND ENGINEERING AND PRODUCTION (AH)

Details of the instruments for external assessment

All candidates are required to develop and demonstrate the Sound Engineering and Production skills already identified as appropriate for the level.

Evidence for external assessment:

- submission of a stereo master recording of two or more contrasting pieces lasting a minimum of 6–12 minutes using **either** stereo recording techniques **or** multi-track techniques.

For recordings using stereo techniques, each piece should have been compiled from at least 3 takes.

For recordings using multi-track techniques, the master should have been mixed from 8 or more tracks for each piece.

- a session log for each piece recorded.
- a take sheet, an edit sheet and an annotated musical score or performance plan for each piece.
- a listening test of aural discrimination and conceptual awareness of about an hour's duration

Evidence to be retained by the centre:

- a stereo master recording as for external assessment above.
- a session log for each piece recorded.
- a take sheet, an edit sheet and an annotated musical score or performance plan for each piece.
- a listening test of concepts and techniques (internal assessment).

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade descriptions

Grade C: Stereo Master

A competent stereo master recording, session log, take sheet, edit sheet and annotated musical score/performance plan which demonstrates:

- efficient and effective use of recording and mixing techniques
- application of editing and production techniques which show some sense of musical understanding
- overall success in organisation and planning.

Grade A: Stereo Master

A highly competent stereo master recording, session log, take sheet, edit sheet and annotated musical score/performance plan which demonstrates:

- fluent and very effective use of recording and mixing techniques
- imaginative application of editing and production techniques which show depth of musical understanding
- a high level of organisation and well-conceived planning.

Grade C: Test of Aural Discrimination and Conceptual Awareness

A listening test which demonstrates:

- that relevant concepts, as identified in the unit, have been acquired and understood
- adequate knowledge and understanding of the application of relevant concepts and techniques in the musical context.

Grade A: Test of Aural Discrimination and Conceptual Awareness

A listening test which demonstrates:

- that relevant concepts, as identified in the unit, have been acquired with greater depth of understanding
- broad and secure knowledge and understanding of the application of relevant concepts and techniques in the musical context.

MUSIC: TRAINING AND DIRECTING (AH)

Details of the instruments for external assessment

Evidence for external assessment:

- videotaped evidence of:
 - i an early rehearsal demonstrating the starting point for both candidate and performers
 - ii a rehearsal mid-way illustrating the development which has taken place
 - iii a final performance of 5–15 minutes' duration
- candidate's rehearsal log containing planning and evaluative information
- viva voce based on rehearsal log content
- an aural perception test of about an hour's duration

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Evidence to be retained by the centre:

- rehearsal log
- evidence of aural discriminatory skills from internal assessments
- videotaped evidence of two rehearsals and a final performance

Assessment will be based on evidence of the development which has taken place across the rehearsal period and the difficulty of the task in terms of the musical content and its associated challenges to both the candidate and performers.

Grade descriptions

The standard of the music selected will be appropriate to the nature of and the abilities within the performance group.

Grade C: Rehearsal Log – Selection/preparation of repertoire

Candidates will demonstrate musical perception in terms of:

- selecting repertoire appropriate to available instrumental/vocal resources
- selecting and preparing repertoire to meet the differing abilities of the performers
- selecting repertoire appropriate to the performance situation

Grade A: Rehearsal Log – Selection/preparation of repertoire

Candidates will demonstrate a high level of musical perception in terms of:

- selecting repertoire appropriate to available instrumental/vocal resources
- selecting and preparing repertoire to meet the differing abilities of the performers
- selecting repertoire appropriate to the performance situation

Grade C: Rehearsal Log – Evaluation of rehearsals/performance

Candidates will demonstrate confidence in terms of:

- determining the capabilities and limitations of the performers
- establishing clarity of appropriate targets for each rehearsal
- ability to identify areas of strength and areas for development

Grade A: Rehearsal Log – Evaluation of rehearsals/performance

Candidates will demonstrate a high level of awareness in terms of:

- determining the capabilities and limitations of the performers
- establishing clarity of appropriate targets for each rehearsal
- ability to identify areas of strength and areas for development

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

Grade C: Musical Skills in rehearsals/performance

Candidates will demonstrate ability in terms of:

- identifying inappropriate intonation, rhythm, tempi, phrasing
- maintaining a clear and steady lead throughout the music
- encouraging a sense of style
- refining the performance with some regard to attention to detail
- helping performers to communicate the music to the listener

Grade A: Musical Skills in rehearsals/performance

Candidates will demonstrate a high level of ability in terms of:

- identifying inappropriate intonation, rhythm, tempi, phrasing
- maintaining a clear and steady lead throughout the music
- encouraging a real sense of style and sensitivity
- refining the performance with regard to attention to detail
- helping performers to communicate the music to the listener

Grade C: Management Skills in rehearsals/performance

Candidates will demonstrate ability in terms of:

- ability to communicate intentions clearly and concisely
- efficient use of preparation and rehearsal time
- engaging and involving performers

Grade A: Management Skills in rehearsals/performance

Candidates will demonstrate a high degree of ability in terms of:

- ability to communicate intentions clearly and concisely
- the highly efficient and effective use of preparation and rehearsal time
- engaging and enthusing performers

Grade C: Aural Perception test

Candidates will demonstrate ability in terms of:

- correctly identifying errors in pitch, rhythm and intonation
- making an accurate aural and stylistic analysis
- commenting on rehearsal issues within an unseen score

Grade A: Aural Perception test

Candidates will demonstrate a high level of ability in terms of:

- correctly identifying errors in pitch, rhythm and intonation
- making an accurate and illuminating aural and stylistic analysis
- commenting on rehearsal issues within an unseen score

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

APPROACHES TO LEARNING AND TEACHING

Music is an intrinsically integrated discipline and the three elements of performing, inventing and listening should be fully harnessed at all levels to provide stimulating and coherent coursework, tasks and activities. Integrated learning experiences provide effective and efficient teaching opportunities, enhance the quality of candidates' learning, and help provide shared learning experiences when individualised programmes are being followed.

Practical activities should form the framework of the Advanced Higher course, and it is, therefore, appropriate to articulate with the integrated approach to performing, inventing and listening which will have become familiar to many candidates and staff at Standard Grade, Higher and CSYS.

While the design of the course acknowledges and certifies the particular characteristics of performing, inventing, listening and other related skills, it also encourages learning and teaching approaches which illustrate the integration of music experience by harnessing the relationships among the elements.

Contexts for learning should meet the objectives stated in these approaches to learning and teaching and provide opportunities for candidates to acquire knowledge and a practical understanding of musical concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required for the examination. The wider aims of the course and the needs of candidates will best be met through experiences which help them to develop the versatility, skills and understanding applicable to a variety of musical situations.

There should be opportunities to listen to, create, rehearse and play music which illustrates particular concepts while developing general understanding of melody, harmony, timbre, texture, structure and design. At the same time, candidates will gain insights into the historical development of music and the ways in which composers work.

Sharing music through group performances and listening to the music performed by others in the class should provide a natural vehicle for the delivery of much of the Advanced Higher Music course. Concepts assimilated in this meaningful, memorable and enjoyable fashion become part of the fabric of the musical experience to be used in the development of candidates' own creativity.

Such integrative approaches should naturally see candidates routinely using their best performing skills to be creative, and using the now well-established technologies to aid the creative process as appropriate. Candidates should be encouraged to create music for available instrumental and vocal resources, and particularly for their instrument(s) professed in the Performing element. Audio recording facilities, such as multi-track tape recorders and computers, should feature prominently within the creative process to enable candidates to create ideas and then build or edit in a practical, musical way. The concepts identified for inventing and listening assessment should feature prominently within structured creative courses, thereby giving candidates a secure palette of compositional devices and techniques for individual, creative deployment.

It is recommended that teachers/lecturers maintain regular supervision over the progress of candidates' course log keeping. This should involve no more than checking periodically, as needs dictate, that a record is being kept in step with progress of work in the classroom, supplemented by notes on other relevant musical activities in which the candidate may be involved.

National Course Specification: course details (cont)

COURSE Music (Advanced Higher)

SPECIAL NEEDS

This course specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

SUBJECT GUIDES

A Subject Guide to accompany the Arrangements documents has been produced by the Higher Still Development Unit (HSDU) in partnership with the Scottish Consultative Council on the Curriculum (SCCC) and Scottish Further Education Unit (SFEU). The Guide provides further advice and information about:

- support materials for each course
- learning and teaching approaches in addition to the information provided in the Arrangements document
- assessment
- ensuring appropriate access for candidates with special educational needs

The Subject Guide is intended to support the information contained in the Arrangements document. The SQA Arrangements documents contain the standards against which candidates are assessed.

National Unit Specification: general information

UNIT	Music: Performing, Inventing and Listening (Advanced Higher)
NUMBER	D349 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to use instruments and/or voice to perform a variety of pieces of music. Through performing and listening activities, they will acquire and develop skills of aural discrimination and conceptual awareness, and they will apply these skills and this knowledge creatively in inventing tasks. The unit serves as a strong foundation for enjoyment of the subject, and offers possibilities of progression towards fuller study at tertiary levels.

OUTCOMES

- 1 Perform music in various styles, solo and/or in group.
- 2 Demonstrate the creative use of compositional techniques.
- 3 Demonstrate discriminatory awareness of musical concepts (listed in Appendix 2) by responding critically to music.

RECOMMENDED ENTRY

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

- units or a course in Music at Higher
- or equivalent

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Performing, Inventing and Listening
(Advanced Higher)

CREDIT VALUE

2 credits at Advanced Higher.

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	None	
Core skills components for the unit	Critical Thinking Planning and Organising	Int 2 H

National Unit Specification: statement of standards

UNIT Music: Performing, Inventing and Listening (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Perform music in various styles, solo and/or in group.

Performance criteria

At a standard equivalent to Grade V (AB) or similar:

- (a) Demonstrate technical skills appropriate to the chosen instrument
 - notes and rhythm satisfactorily communicate the sense of the music
 - intonation (where appropriate) is sufficiently accurate to communicate the sense of the music

- (b) Demonstrate the musical ability to interpret and express music through performing, and improvising (where intrinsically appropriate to the vocal or instrumental performing style):
 - musical flow is maintained and the composer's intentions are realised
 - points of musical style – tempo, phrasing and dynamics – are observed
 - success in supporting the performance of others in group music-making situations

Evidence requirements

Performance solo and/or in group of at least two contrasting pieces lasting 12–15 minutes in total.

The music chosen must be equivalent in task level to Grade V of the Associated Board or similar.

OUTCOME 2

Demonstrate the creative use of compositional techniques.

Performance criteria

- (a) Create a structured product with evidence of planning.
- (b) Deploy instrumental and/or vocal parts appropriately.
- (c) Demonstrate creativity through the use of compositional concepts* which show a sound grasp of compositional skills in developing melodic, harmonic and rhythmic ideas appropriate to the medium.

*The concepts are given in Appendix 2 of the Arrangements Document.

Evidence requirements

- an audio folio of composition or compositions of 5–12 minutes' duration with programme notes for each piece
- a score or overall performance plan for each piece

National Unit Specification: statement of standards (cont)

UNIT Music: Performing, Inventing and Listening (Advanced Higher)

Where ideas from the music of others feature, that is, in arrangements, a copy of the original source will be required. In such cases, the candidate will be expected to demonstrate compositional skills through the substantial reworking of music arranged. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and structure and should be stylistically effective.

OUTCOME 3

Demonstrate discriminatory awareness of musical concepts (listed in Appendix 2 of the Arrangements Document) by responding critically to music.

Performance criteria

- (a) Correctly identify and clearly describe concepts in contrasting musical repertoire.
- (b) Demonstrate sound understanding of the interrelationship between compositional techniques and stylistic characteristics in two or more contrasting pieces.

Evidence requirements

- evidence of aural discriminatory skills from internal assessments eg listening tests
- a course log, reflecting music heard and the candidate's understanding of concepts
- related reports on music played, sung or listened to, covering at least two compositions which will be used as a basis for work for the course award

The range of music to be studied will be drawn from a variety of periods and styles.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Performing, Inventing and Listening (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 80 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The design of this unit acknowledges the particular characteristics of performing, inventing and listening. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles. With this in mind, the musical concepts listed provide the framework for activities at Advanced Higher.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit.

Where appropriate, arrangements should be made to ensure that there will be no artificial barriers to learning and assessment.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Teachers/lecturers will use Composing Task Level Descriptors (CTLDs) to ensure that a composition is of an appropriate standard.

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Accompanying (Advanced Higher)
NUMBER	D355 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to accompany instrumentalists and/or vocalists in live performances in both rehearsed/prepared and unseen/briefly prepared situations; after a short preparation period the candidate will perform harmonisations of melodies with/without chord symbols or figured bass, transpose up or down a tone and read from an open score.

OUTCOMES

- 1 Perform prepared accompaniments.
- 2 Perform a previously unseen accompaniment.
- 3 Harmonise previously seen and unseen melodies.
- 4 Transpose music.
- 5 Perform previously unseen music from an open score.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally be required to demonstrate performing ability on one of the following: a keyboard instrument; accordion; guitar; concert harp; or clarsach. The accompaniments played should be equivalent in standard to Associated Board (AB) Grade V.

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National Unit Specification: general information (cont)

UNIT Music: Accompanying (Advanced Higher)

CREDIT VALUE

1 credit at Advanced Higher.

CORE SKILLS

There is no automatic certification of core skills or core skills components in this unit.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT Music: Accompanying (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

NOTE ON RANGE FOR THE OUTCOME

For all outcomes, candidates will select from the following: a keyboard instrument; accordion; guitar; concert harp; or clarsach.

OUTCOME 1

Perform prepared accompaniments.

Performance criteria

The minimum standard of the accompaniments should be equivalent to HS Advanced Higher Performing (mandatory unit) or Grade V (AB).

- (a) Demonstrate technical skills in performing prepared accompaniments:
- notes and rhythm are sufficiently correct to communicate the sense of the music
 - intonation is sufficiently accurate (where appropriate)
- (b) Demonstrate musical skills in performing prepared accompaniments:
- musical flow is maintained
 - some points of musical style are in evidence
 - success is achieved in supporting the soloist

Evidence requirements

Performance of at least two contrasting accompaniments lasting 8–10 minutes in total.

OUTCOME 2

Perform a previously unseen accompaniment.

Performance criteria

The minimum standard of the accompaniment should not be beyond that of Intermediate 2 Performing (mandatory unit) or Grade III (AB) technical standard.

Demonstrate ability to perform a previously unseen accompaniment. The technical skills and musicality of the performance should have the following features:

- notes and rhythm are accurate enough to communicate the sense of the music
- musical flow is maintained and the composer's intentions are realised
- points of musical style – tempo, phrasing and dynamics – are observed
- success is achieved in supporting the soloist

National Unit Specification: statement of standards (cont)

UNIT Music: Accompanying (Advanced Higher)

Evidence requirements

Performance of a previously unseen accompaniment which has been prepared by the candidate under test conditions. Preparation time will be allowed.

OUTCOME 3

Harmonise previously seen and unseen melodies.

Performance criteria

The technical requirements will not be beyond that of Intermediate 2 Performing or Grade III (AB).

(a) ***Either:***

Keyboard instruments (excepting electronic), accordion, concert harp and clarsach:
Harmonise a melody which may include from given chord symbols or figured bass in which:

- the rhythmic flow is maintained overall, although the tempo may not be consistent
- chords are sufficiently accurate for musical sense to be maintained

Or:

Guitar or electronic keyboard:

Harmonise a melody using improvisation as appropriate from given chord symbols or figured bass in which:

- the rhythmic flow is maintained overall, although the tempo may not be consistent
- chords are sufficiently accurate for musical sense to be maintained

(b) Harmonise a sample of five melodies

- the rhythmic flow is maintained overall, although the tempo may not be consistent
- chords are sufficiently accurate for musical sense to be maintained

Evidence requirements

(a) ***Either:***

Realisation of a previously unseen melody with chord symbols and with 1–3 chord changes per bar which has been prepared under test conditions.

Or:

Realisation of a previously unseen melody with figured bass (12–16 bars) which has been prepared by the candidate under test conditions.

Preparation time will be given for test (a).

National Unit Specification: statement of standards

UNIT Music: Accompanying (Advanced Higher)

- (b) Performance of a sample of 5 from a collection of 8–10 previously prepared harmonisations. The melodies, to be selected by the centre at the beginning of the unit, must include at least one of classical, folk and pop styles. They should be in major/minor keys with up to two sharps and flats.

The harmonic vocabulary required should consist of:

- primary triads in root position and first inversion
- the cadential second inversion
- the dominant 7th
- the added 6th (where stylistically appropriate)
- chords of the supertonic and submediant where appropriate

OUTCOME 4

Transpose music.

Performance criteria

At a standard not beyond that of Intermediate 2 (Performing) or Grade III (AB) or equivalent:

- (a) Transpose music to an adjacent key, in which:
- musical flow is maintained
 - notes and rhythm are sufficiently correct to communicate the sense of the music
 - points of musical style – tempo, phrasing and dynamics – are observed

Evidence requirements

Transposition of previously unseen music of about 12-16 bars with single line melody in the treble and some chords in the bass. The original and transposed keys will not go beyond the range of two sharps or flats (major or minor). Preparation time for the test will be given.

OUTCOME 5

Perform previously unseen music from open score.

Performance criteria

At a technical standard not beyond that of Intermediate 2 (Performing) or Grade III (AB) or equivalent.

- (a) Demonstrate technical skills in performing unseen music from open score:
- notes and rhythm are sufficiently correct to communicate the sense of the music
- (b) Demonstrate musical skills in performing unseen music from open score:
- musical flow is maintained
 - points of musical style are observed

National Unit Specification: statement of standards (cont)

UNIT Music: Accompanying (Advanced Higher)

Evidence requirements

For all keyboard instruments and accordion performance of a previously unseen score on three staves (treble and bass clefs only), of about 16 bars in mainly homophonic style. For guitar, harp and clarsach, a performance of previously unseen music from a score of a similar level of difficulty for these instruments. Preparation time will be allowed.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Accompanying (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Opportunities for learning and teaching the valuable skills described in Outcomes 2, 3, 4 and 5 may be available within the day to day work of the Advanced Higher Music class. In guiding candidates towards their choice of eight to ten melodies for practising harmonisation, teachers/lecturers should be aware of the benefits in musical experience of including classical, folk and pop styles.

A list of useful publications from which teachers/lecturers can select suitable candidate practice materials will be included in the support documents to follow.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Inventing – Extension (Advanced Higher)
NUMBER	D350 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to make creative use of the tools of composition, including the deployment of a range of concepts, arranging and improvising skills as appropriate, to produce original music. Candidates will be able to produce a well-structured composition(s). This unit extends the scope and demand in inventing beyond that required in the mandatory Music: Performing, Inventing and Listening unit at Advanced Higher.

OUTCOME

Demonstrate the creative use of techniques of composition including the deployment of concepts.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained one of the following:

- relevant units or a course in Music at Higher level
- or equivalent

CREDIT VALUE

1 credit at Advanced Higher.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Inventing – Extension (Advanced Higher)

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: Inventing – Extension (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Demonstrate the creative use of techniques of composition, including the deployment of concepts.

Performance criteria

- (a) Create a structured product with evidence of planning.
- (b) Deploy instrumental and/or vocal parts appropriately.
- (c) Demonstrate creativity through the use of compositional concepts which show a sound grasp of compositional skills in developing melodic, harmonic and rhythmic ideas appropriate to the medium.

Evidence requirements

- an audio folio of composition or compositions of 8–15 minutes' duration with programme notes for each piece
- a score or overall performance plan for each piece

Where an extended work is offered (in excess of 15 minutes), the candidate would be expected to draw attention to an appropriate passage for assessment, and show through the score/performance plan how the selected passage related to the work as a whole. The audio folio should demonstrate appropriate developments of melody, rhythm, harmony and style, and be arranged appropriately for performance purposes.

Where candidates choose to take a stimulus from another composer's work to produce an arrangement, a copy of the original will be required. In such cases, the candidate will be expected to demonstrate a range of compositional skills through a substantial melodic, harmonic, rhythmic and structural development of the borrowed musical ideas.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Inventing – Extension (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

Contexts for learning should meet the objectives stated for the element and provide opportunities for candidates to acquire knowledge and a practical understanding of the concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required to achieve the stated outcomes. The wider aims of assessment and the needs of the candidates will best be met through experiences which help them to develop the versatility, skills and understanding applicable to a variety of musical situations. There should be opportunities to hear, create, rehearse and play music which illustrates particular concepts. At the same time, candidates will gain insights into the historical development of music, and the ways in which composers work.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

For advice on learning and teaching refer to the course specification.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Teachers/lecturers will use Composing Task Level Descriptors (CTLDs) to ensure that a composition is of an appropriate standard.

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Listening – Extension (Advanced Higher)
NUMBER	D351 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to be able to respond critically to a range of music in a variety of styles.

OUTCOME

Demonstrate discriminatory awareness of musical concepts by responding critically to music.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained one of the following:

- relevant units or a course at Higher level in Music
- or equivalent

CREDIT VALUE

1 credit at Advanced Higher.

CORE SKILLS

There is no automatic certification of core skills or core skills components in this unit.

Administrative Information

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National Unit Specification: statement of standards

UNIT Music: Listening – Extension (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Demonstrate discriminatory awareness of musical concepts by responding critically to music.

Performance criteria

Demonstrate sound understanding of the interrelationship between appropriate conceptual and stylistic features in 5 or more contrasting works.

Note on range for the outcome

- the range of music to be selected will be dependent upon availability of printed and recorded resource materials
- candidates will be expected to comment on: melodic, rhythmic, harmonic and contrapuntal features; stylistic characteristics; instruments and orchestration; vocal styles and techniques; varied forms and structures (where appropriate).

Evidence requirements

- a course log
- related reports on at least five pieces of music played, sung or listened to, showing evidence of candidates' personal research, which may contribute to work for the course award

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Listening – Extension (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

Contexts for learning should meet the objectives stated for the element and provide opportunities for candidates to acquire knowledge and a practical understanding of the concepts. Such contexts, however, should not be limited to the teaching and acquisition of essential knowledge and skills required to achieve the stated outcomes. The wider aims of assessment and the needs of the candidates will best be met through experiences which help them to develop the versatility, skills and understanding applicable to a variety of musical situations.

There should be opportunities to hear, create, rehearse and play music which illustrates particular concepts. At the same time, candidates will gain insights into the historical development of music, and the ways in which composers work.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

At this level, where there is no external listening paper, the course log plays a significant part in assisting candidates in the preparation of initial materials for related reports and in preparing for a course award. It should enable candidates to collate information on key issues related to their chosen area of study by recording concepts experienced and consolidated through a variety of musical experiences which include listening, practical work and background reading, where appropriate.

Maintaining a course log will assist the reflective process which is central to effective preparation for a listening unit and should enable candidates to offer personal insight on their selected study through comparing and balancing the views encountered in listening and reading with those established through personal, practical experiences.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: MIDI Sequencing (Advanced Higher)
NUMBER	D352 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to use digital music technology in a project environment to invent, develop and produce music.

OUTCOMES

- 1 Use a MIDI and digital audio workstation to record and edit musical ideas.
- 2 Demonstrate creative use of a MIDI and digital audio workstation.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained:

- relevant units or a course in Music at Higher level
- experience of MIDI computer applications

Some experience of keyboard would be an advantage, as would experience of inventing music.

CREDIT VALUE

1 credit at Advanced Higher.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: MIDI Sequencing (Advanced Higher)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	IT	H
Additional core skills components for the unit	Critical Thinking	Int 2

National Unit Specification: statement of standards

UNIT Music: MIDI Sequencing (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Use a MIDI and digital audio workstation to record and edit musical ideas.

Performance criteria

- (a) Connections and settings for workstation's power, audio, and digital data are appropriate.
- (b) Connections and settings for internal and external synchronisation are appropriate.
- (c) Use of data inputting functions is fluent and accurate.
- (d) Use of audio recording functions is fluent and accurate.
- (e) Use of editing functions is fluent and accurate.
- (f) Use of mixing functions is fluent and accurate.

Note on range for the outcome

Inputting functions: MIDI in; analogue audio input; digital audio input; sample rate synchronisation.

Editing functions for: pitch, rhythm and velocity of MIDI notes; common MIDI controllers; cut, copy, delete and paste of audio data; song structure.

Evidence requirements

Evidence of actual performance is required to show that the candidate can use all of the functions. Candidates are asked to use a sequencer to invent a backing track with at least four parts, lasting at least 3 minutes. They will add a recording of a 'live' instrument or voice. There is no requirement for the audio part to be 3 minutes long; 16 bars is the minimum length. The piece should be edited and mixed to stereo master. In addition, a disc containing the sequenced data stored as a MIDI file must be submitted.

OUTCOME 2

Demonstrate creative use of a MIDI and digital audio workstation.

Performance criteria

- (a) Research and planning are imaginative and effective.
- (b) Techniques of invention are used creatively and effectively.
- (c) Techniques of MIDI sequencing are used creatively and effectively.
- (d) Techniques of digital audio recording are used creatively and effectively.

National Unit Specification: statement of standards (cont)

UNIT Music: MIDI Sequencing (Advanced Higher)

Evidence requirements

The work of this outcome takes the form of a project. Candidates use digital and analogue equipment to produce a master recording which has been edited and refined to a high standard. Some projects are suggested below. Evidence comprises: a log of the candidate's work on the project; an account summarising the stimulus, planning and execution of the project; the final presentation. The project should be recorded onto the medium which best demonstrates its features, for example, video, CD-ROM.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: MIDI Sequencing (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

This unit allows candidates to gain experience and competence in the use of a MIDI and digital audio workstation. Technical and creative skills are called upon in the development and production of a piece of music which can be either the candidate's original idea, or a new arrangement of an existing piece. This unit includes an amount of digital recording of performers, and synchronising these to sequenced parts. Candidates will be encouraged to relate their musical and technical knowledge and skills of aural discrimination to the assessment of performances.

In addition to developing the skills and techniques of musical invention, candidates gain a strong conceptual understanding of the assembly and operation of MIDI and digital audio hardware devices, including computers, audio cards; sound sources and keyboards.

The minimum amount of equipment necessary to offer this unit is: a computer or hardware sequencer with simultaneous digital audio; a sound module or synthesiser, at least 6-part multi-timbral; a MIDI keyboard; a stereo amplifier (such as the type used in a hi-fi); appropriate leads and connectors.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Although MIDI technology can be used simply to recreate music, it is most rewarding when used as a means of synthesising, developing and refining musical ideas. In order that technical problems do not impede the flow of these ideas, candidates must achieve familiarity and fluency with software and hardware. It is important that technical skills are learnt in the context of inventing. One of the most rewarding aspects of MIDI sequencing is its immediacy; as soon as the candidate has an idea, it can be recorded, played, edited and further developed. As these ideas go through the process of development and refinement, so technical skills are assimilated.

Where appropriate, arrangements should be made to ensure that there will be no artificial barriers to learning and assessment. The nature of candidates' special needs should be taken into account when planning learning experiences and selecting assessment instruments. Alternative arrangements may be made as necessary.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

In outcome 1, candidates are asked to use a sequencer to invent a backing track with at least four parts, lasting at least 3 minutes. They will add a recording of a 'live' instrument or voice. The piece should be edited and mixed to stereo master. In addition, a disc containing the sequenced data stored as a MIDI file must be submitted. It would be advantageous if sounds were drawn from a General MIDI (GM) sound source. Where a non-GM sound source is used, however, this should be noted within the file, on the storage medium, or in an accompanying note, as appropriate to the sequencer.

National Unit Specification: support notes (cont)

UNIT Music: MIDI Sequencing (Advanced Higher)

In either case, tracks should be named, with program change and volume parameters set at the start. There will be a practical test on candidates' use of digital recording, editing and filing functions.

The work of outcome 2 takes the form of a project. Candidates use digital and analogue equipment to produce a master recording which has been edited and refined to a high standard. Some projects are suggested below. Evidence comprises: a log of the candidate's work on the project; an account summarising the stimulus, planning, and execution of the project; and the final presentation. The project should be recorded onto the medium which best demonstrates its features, for example, video, CD-ROM.

Other guidance

Examples of projects:

A programme of at least three pieces of pop music in contrasting styles. Pieces will have live vocals and, if appropriate, other live instruments. Although new arrangements of existing pop songs are acceptable, exact re-creations are not.

Re-creating the feel of one or more 'real' instruments in three pieces in contrasting styles (perhaps the movements of a concerto). MIDI programming skills will be used to reflect nuances in timing, timbre, pitch, etc give the impression of a 'real' performance.

Create and sequence music and effects to accompany a film, a television programme or a multimedia presentation of around 10 minutes' duration. This may require access to timecode (SMPTE) equipment, although many multimedia computers are already able to synchronise music and video.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Performing – Extension 1 (Advanced Higher)
NUMBER	D2KB 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to use an instrument or voice to perform a variety of pieces of music solo and/or group situations. This unit extends the scope and demands in performing to a level beyond that required in the mandatory Music: Performing, Inventing and Listening unit.

OUTCOME

Perform music in various styles, solo and/or in group.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained:

- units in Performing or a course in Music at Higher
- Grade VI (AB)
- or equivalent

CREDIT VALUE

1 credit at Advanced Higher.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Performing – Extension 1 (Advanced Higher)

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 – Extension 1 (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Perform music in various styles, solo and/or in group.

Performance criteria

The standard of performance required is equivalent to that for Grade VI (AB).

- (a) Demonstrate technical skills appropriate to the chosen instrument:
- notes and rhythm are sufficiently accurate to communicate the sense of the music
 - intonation (where appropriate) is sufficiently accurate
- (b) Demonstrate ability to interpret and express music through performing and (where appropriate) improvising:
- musical flow is maintained and the composer's intentions are realised
 - points of musical style are observed
 - success in supporting the performance of others is achieved in group music-making situations.

Evidence requirements

Tape recordings of solo and/or group performances lasting 20–30 minutes in total, as appropriate.

The music chosen must be equivalent in task level to Grade VI of the Associated Board of the Royal Schools of Music.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Performing – Extension 1 (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The design of this unit acknowledges the particular characteristics of performing. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Performing – Extension 2 (Advanced Higher)
NUMBER	D2KC 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates to use an instrument or voice to perform a variety of pieces of music solo and/or in group situations. This unit extends the scope and demands in performing to a level beyond that required in the mandatory Music: Performing, Inventing and Listening, 80-hour unit.

OUTCOME

Perform music in various styles, solo and/or in group.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained:

- units in Performing or a course in Music at Higher
- Grade VII (AB); or
- or equivalent

CREDIT VALUE

1 credit at Advanced Higher.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Performing – Extension 2 (Advanced Higher)

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 – Extension 2 (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME

Perform music in various styles, solo and/or in group.

Performance criteria

The standard of performance required is equivalent to that for Grade VII (AB).

- (a) Demonstrate technical skills appropriate to the chosen instrument:
- notes and rhythm are accurate to communicate the sense of the music
 - intonation (where appropriate) is accurate
- (b) Demonstrate ability to interpret and express music through performing and (where appropriate) improvising:
- musical flow is maintained and the composer's intentions are fully realised
 - points of musical style are observed
 - success in supporting the performance of others is achieved in group situations

Evidence requirements

Tape recordings of solo and/or group performances lasting 25–30 minutes in total, as appropriate.

The music chosen must be equivalent in task level to Grade VII of the Associated Board of the Royal Schools of Music.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Performing – Extension 2 (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The design of this unit acknowledges the particular characteristics of performing. It encourages learning and teaching approaches which harness the unity of music as an art form through which skills in each aspect can be developed. Candidates should work with musical concepts from a wide variety of styles, such as baroque, classical, romantic, popular, folk, chromatic, atonal and serial.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The integrated approach to the teaching of performing, inventing and listening and related skills, identified in the course specification, should be adopted for this unit.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Further advice on assessment and standards to assist in determining an overall ‘pass’ for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Sound Engineering and Production (Advanced Higher)
NUMBER	D354 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow students to use stereo or multi-track recording techniques, production skills and digital editing techniques to produce stereo master recordings.

OUTCOMES

- 1 Demonstrate secure understanding of the recording and production of musical performances using either stereo or multi-track recording techniques.
- 2 Demonstrate creativity and musicality through using digital editing and processing to compile a stereo master.

RECOMMENDED ENTRY

While entry is at the discretion of the centre students will normally benefit from having attained:

- a unit in Music: Sound Engineering and Production at Higher; or
- similar experience of recording.

CREDIT VALUE

1 credit at Advanced Higher.

Administrative Information

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National Unit Specification: general information (cont)

UNIT Music: Sound Engineering and Production
(Advanced Higher)

CORE SKILLS

It is likely that attainment of this unit would lead to the automatic award of:

Complete core skills for the unit	None
Core skills components for the unit	Planning and Organising H

A final statement will be provided at a later date by the Scottish Qualifications Authority, once full validation procedures are complete. The Subject Guide indicates how learning and teaching methods commonly used in this subject can permit further core skills components to be claimed. This will require evidence of attainment to be gathered and held for moderation, using relevant dedicated core skills units.

National Unit Specification: statement of standards

UNIT Music: Sound Engineering and Production
(Advanced Higher)

OUTCOME 1

Demonstrate secure understanding of the recording and production of musical performances using either stereo or multi-track recording techniques.

Performance criteria

- (a) Management of recording sessions with regard to location, performers and resources is constructive and effective.
- (b) Analysis and evaluation of acoustic properties of the recording environment is effective and appropriate.
- (c) Deployment of recording techniques and microphone placement is accurate, creative and appropriate.
- (d) Production of recording sessions with regard to musical performance and sound quality is creative and effective.

Note on range for the outcome

Management of recording sessions: organising and liaising with performers; layout of performers and equipment; maintenance of session log; labelling and storage of media.

Acoustic properties: room size and shape; surface material; reverberation time; acoustical problems; frequency response.

Recording techniques and microphone placement: microphone selection and positioning; polar patterns/pick-up patterns; microphone height, angle, distance; gain; level; slating takes; equalisation; use of appropriate controls, effects, processes; headphone and loudspeaker monitoring.

Production: assessing and directing recording takes; interpersonal skills; musical performance – pitch, rhythm, dynamics, timing, intonation, interpretation; sound quality – effective and appropriate use of recording techniques and microphone placement.

Evidence requirements

Performance evidence of candidate's ability to organise, set up, engineer and produce a recording of two or more contrasting pieces lasting 6–12 minutes in total duration.

For recordings using stereo techniques, the pieces should be recorded with four or more microphones and mixed straight to stereo. They should be performed by two different groups, one of which must have four or more musicians. At least three takes of each piece should be recorded.

For recordings using multi-track techniques, 8 or more tracks should be used for each piece.

Evidence in the form of a session log and take sheet, detailing the layout and progress of the session. For stereo recordings there should be detailed comments on each take while for multi-track recordings there should be details of each track recorded and any controls, effects and process used.

National Unit Specification: statement of standards (cont)

UNIT Music: Sound Engineering and Production
(Advanced Higher)

OUTCOME 2

Demonstrate creativity and musicality through using digital editing and processing to compile a stereo master.

Performance criteria

- (a) Analysis and evaluation of individual takes or sections with regard to all aspects of musical performance and sound are effective.
- (b) Connections and settings for audio and digital data are appropriate.
- (c) Identification of edit points is accurate and appropriate.
- (d) Identification and selection of replacement sections are accurate.
- (e) Use of structure and data editing functions are fluent and accurate
- (f) Understanding of concepts and techniques involved in digital editing and processing is sound.

Note on range for the outcome

Analysis and evaluation: musical performance; sound quality.

Aspects of sound: analogue-digital conversion; digital-analogue conversion; digital audio input and output; sample rate; quantisation; data transfer and storage.

Editing functions: edit points; cut, copy and paste; defining regions; silence; fade-in; fade-out; normalise; gain.

Evidence requirements

Recorded evidence in the form of a stereo master recording of the edited/mixed down performances of two or more contrasting pieces lasting 6–12 minutes in total duration.

Evidence in the form of an edit sheet and annotated musical score or performance plan. For multi-track recordings there should be details on the final mix from multi-track to stereo master.

Evidence from a listening test paper is required to demonstrate knowledge of the concepts and techniques involved.

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Sound Engineering and Production
(Advanced Higher)

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

This unit allows students to gain wide experience of and competence in stereo or multi-track recording and digital editing techniques, and to apply musical knowledge and aural discrimination to the development of production skills.

Aural discrimination with regard to musical performances and sound quality is essential for a successful creative and musical production.

When using microphones students should be aware that microphone techniques and placement are critical to the quality of the recording and that exact microphone placement and choice of technique depend upon the many factors related to the actual recording situation.

When recording using stereo techniques equalisation should be used judiciously as it can affect all the instruments/voices in an ensemble. Pan controls should be used to reflect a natural stereo image. Different takes should be recorded of each piece and all takes should be recorded and mixed live to stereo.

When recording using multi-track techniques equalisation, effects and processors should be used appropriately. After editing, a number of mixes should be made of each piece.

When analysing or evaluating recordings and when using digital editing, takes and mixes should be played over speakers.

As students may be expected to set up and dismantle equipment for each session, industry conventions and standards on health and safety and handling of equipment must be observed. A circuit breaker plug or adapter should be used at all times to minimise the risk of electric shock.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

As Sound Engineering and Production skills are essentially practical and creative, learning and teaching should be practical and fully integrated with and related to music.

This unit can be central to the three main areas of music: performing, inventing and listening.

As students should be responsible for taking production decisions, it is essential that they relate their musical knowledge and aural discrimination to the process of recording and producing and that they continually collaborate and liaise closely with the performers.

When recording students should compare their takes and mixes with commercially available recordings of similar types of music that use similar recording techniques.

There should be opportunities to record various styles of music performed by a variety of ensembles to develop and broaden experience.

National Unit Specification: support notes (cont)

UNIT Music: Sound Engineering and Production (Advanced Higher)

Where appropriate, arrangements should be made to ensure that there will be no artificial barriers to learning and assessment. The nature of students' special needs should be taken into account when planning learning experiences and selecting assessment instruments. Alternative arrangements can be made as necessary.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Further advice on assessment and standards to assist in determining an overall 'pass' for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT	Music: Training and Directing (Advanced Higher)
NUMBER	D358 13
COURSE	Music (Advanced Higher)

SUMMARY

This unit seeks to allow candidates, taking responsibility under supervision, prepare, rehearse and direct a programme of music for performance. They will show awareness of the aural and technical skills associated with conducting and directing. The organisation and direction of a musical performance is a natural development for candidates, allowing the application of performing, inventing and listening skills in a musical context. In addition, it offers opportunities to exercise interpersonal skills associated with leading and inspiring others.

OUTCOMES

- 1 Prepare a programme of music for performance.
- 2 Rehearse and direct a programme of music in performance.
- 3 Integrate aural and reading skills.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates will normally benefit from having attained one of the following:

- a unit or a course in Music at Higher
- or equivalent

Administrative Information

Superclass:	LH
Publication date:	July 2000
Source:	Scottish Qualifications Authority
Version:	02

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National Unit Specification: general information (cont)

UNIT Music: Training and Directing (Advanced Higher)

CREDIT VALUE

1 credit at Advanced Higher.

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: Training and Directing (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

The standard of the music selected will be appropriate to the nature of, and the abilities within, the performance group.

Prepare a programme of music for performance.

Performance criteria

Preparation of selected repertoire is appropriate and demonstrates that:

- (a) Musical features which are appropriate to the style have been identified.
- (b) Literacy skills to ensure knowledge and understanding of appropriate musical features are apparent.
- (c) Likely musical challenges for performers have been identified.
- (d) Account is taken of the need for effective organisation of resources for the performance venue, and is carried out.

Evidence requirements

A rehearsal log (see support notes and Appendix 4), detailing information on the preparation of music.

OUTCOME 2

Rehearse and direct a programme of music in performance.

Performance criteria

- (a) Demonstrate appropriate aural and communicative musical skills, by:
 - recognising errors in pitch, rhythm, entry, intonation and balance
 - communicating and explaining beat, tempo, dynamics, entry signals, with evaluative comment to improve performance
- (b) Demonstrate appropriate management skills, through:
 - effective time management of rehearsals and rehearsal schedule
 - effective interpersonal skills which improve performance
 - striking a good balance of informed, constructive criticism and encouragement
 - creating and sustaining a positive and motivating rapport with performers
- (c) Demonstrate appropriate evaluative skills (in rehearsals/within the rehearsal log), through:
 - recognising the challenges for performers
 - preparing incisively for rehearsals

National Unit Specification: statement of standards (cont)

UNIT Music: Training and Directing (Advanced Higher)

Evidence requirements

- performance evidence on video tape of:
 - i an early rehearsal demonstrating the starting point
 - ii a rehearsal mid-point, illustrating the development which has taken place
 - iii a final performance of 5-15 minutes' duration with teacher/lecturer observation notes

The total length of performance evidence need be no more than 30 minutes' duration.

- candidate's rehearsal log containing planning and evaluative information

OUTCOME 3

Integrate aural and reading skills.

Performance criteria

- (a) Demonstrate appropriate aural perception skills, by:
 - recognising errors in pitch, rhythm, entry, intonation and balance
 - analysis of stylistic features.
- (b) Demonstrate appropriate reading skills, by:
 - analysis of stylistic features.
- (c) Demonstrate ability to prepare an unseen score by:
 - identifying rehearsal issues.

Evidence requirements

- evidence from short tests of the candidate's ability to identify inaccuracies aurally and comment on features listed in the performance criteria
- evidence of the candidate's ability to identify rehearsal issues from previously unseen scores

Moderation requirements

Details of the moderation arrangements which will apply to the internal assessment of this unit will be issued in due course by the SQA.

National Unit Specification: support notes

UNIT Music: Training and Directing (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON LEARNING AND TEACHING FOR THIS UNIT

The video camera should be viewed not only as an assessment requirement which documents the development which has taken place during the duration of the unit, but as a valuable teaching and discussion tool. It will allow teachers/lecturers and candidates to review the performance of both trainer/director and performers thereby enabling candidates to consider appropriate remediation strategies for ensuing rehearsals. Such material will also be referred to in a candidate's rehearsal log helping to illustrate how the video information has been deployed as a natural part of continuous self-evaluation.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates should be continuously assessed to assist in the development of skills and techniques, and informal self/peer assessment should be encouraged.

Summative assessment should be related to the requirements of each outcome.

Guidance on specific performance issues is given in Appendix 5.

Rehearsal Log

The rehearsal log should be an ongoing series of notes containing:

- the candidate's comments on selection, preparation and target setting for repertoire and rehearsal
- a checklist for use in preparation and implementation stages
- rehearsal and performance evaluations, review and remediation strategies
- plans for rehearsal procedures and time management

Further advice on assessment and standards to assist in determining an overall pass for the unit may be found in the course specification.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

Appendices

Appendix 1

Music (Advanced Higher)

CATEGORIES OF INSTRUMENTS FOR PERFORMING UNITS

Where candidates are presented for an optional unit in *Performing*, it will have to be taken on a different instrument from that professed in the mandatory unit. This can be done by selecting instruments from two separate categories. It is also possible on occasion for the two instruments to come from within the same category. There are a number of cases where this is not possible and these are detailed below.

<i>Categories</i>	<i>Prohibited choice of two different instruments</i>	<i>Additional Information</i>
Accordion	Any two instruments of the Accordion family	
Bass Guitar	Bass guitar and double bass	
Bagpipes/Chanter	Any two instruments of the Bagpipe family; bagpipe/chanter with the tin whistle	Chanter for levels up to and including Intermediate 1 only
Brass	2 valve/2 slide	
Drumkit/Timpani/Snare drum		At levels up to and including Intermediate 2, performances may be on one or more instruments. For Higher and Advanced Higher candidates are required to play on a minimum of two instruments chosen from drumkit/timpani/snare drum. See important notes for additional information.
Guitar	Any combination of 6 and/or 12 string guitars	
Harp/Clarsach	Any two instruments of the harp/clarsach family	
Keyboard	Any two keyboard instruments	
Strings	Any two instruments of violin/fiddle/viola/mandolin	
Tuned Percussion	Any two tuned percussion instruments	See important notes for additional information
Voice		
Woodwind	Any two single reed instruments; any two of the flute family; any two oboes including the Cor Anglais; any two bassoons. Recorder/tin whistle with any other woodwind instrument	At Higher Extension level and Advanced Higher levels, candidates playing recorder must include items for C and F recorders in their programmes. At other levels C or F recorder may be played

Appendix 1 (cont)

Important Notes

- For percussion candidates (at all levels) it is also possible for candidates to include in their Drumkit/Timpani/Snare Drum performance one or more pieces on Tuned Percussion. In such cases any performance on a second instrument would have to come from a category other than percussion.

Here are two examples to illustrate this:

<i>Levels up to Intermediate 2</i>		<i>Higher and Advanced Higher Levels</i>	
First performance	drumkit and a tuned percussion instrument	First performance	drumkit, timpani and a tuned percussion instrument
Second performance	instrument from a category other than percussion	Second performance	instrument from a category other than percussion

- Further information on electronic keyboard will be issued in due course.
- Any doubt about an acceptable choice of instruments must be subject to correspondence with SQA. This should include early instruments and ethnic instruments and any other instrument which does not fit neatly into one of the listed categories.
- The tabla is now an approved instrument for examinations. However, advance notice of presentations **must** be given in writing so that appropriate assessment arrangements can be made.
- Different instruments from the same category, including prohibited choices, may be combined into the one performance and a second instrument then chosen from a different category. For example, this would allow one performance combining electric and acoustic guitar as long as the second instrument performance came from a different category.
- The list of instruments and prohibited choices will be kept under constant review by SQA.

Additional illustrations

In order to provide additional illustrations for centres, here are a few examples of the combinations of instruments which are now possible due to the removal of some of the previous restrictions:

Flute and clarinet
 Flute and saxophone
 Guitar and bass guitar
 Violin and cello

Music (Advanced Higher)

THE CONCEPTS

The concept list has been structured to provide balance between appropriate breadth and increasing depth at each level. The list identifies the minimum requirements for teaching and assessment at each level. Each level subsumes all concepts at previous levels.

1 The list of concepts provides:

- the detailed parameters and contexts within which candidates' aural discriminatory skills will be assessed
- the list of compositional techniques which candidates will learn for deployment in inventing
- a focus for understanding performing repertoire and developing relevant practical skills.

The concept list does not restrict centres regarding the range of compositional techniques delivered, the depth to which they are explored, or the contexts in which they are taught. Aural skills and awareness of compositional techniques can be developed further in additional contexts reflecting candidates' and centres' individual needs and interests. The list does not limit or restrict the creative freedom of candidates. While they will learn compositional techniques, the choice of techniques and manner of their deployment in work submitted for assessment is left to the discretion of the candidate/centre.

2 Candidates' knowledge and understanding of concepts will be acquired through:

- exploring sound
- group and solo performing activities
- analytical listening and reflecting
- deploying concepts in creative tasks.

3 Operating Principles

Concepts have been organised into two broad categories: compositional techniques; and contexts. Both broad categories are subdivided into strands.

3.1 Compositional techniques are generic tools and devices of particular relevance in planning teaching programmes in inventing. They are mostly style/form free. Concepts have been assigned to specific strands for convenience of access, but many apply to more than one and should be considered across strands.

3.2 Contexts are the places where the compositional techniques are found and can be experienced and deployed.

- Each level subsumes concepts at all previous levels.
- Once introduced, concepts should be explored in greater depth at subsequent levels, and in extension units at the same level.
- There should be progression both in the range of concepts taught at each level, and in the depth of understanding candidates' acquire.

Appendix 2 (cont)

4 Assessment

Candidates' awareness of concepts will be assessed through:

- Listening assessments of aural discrimination, testing their ability to identify compositional techniques in the range of contexts identified at the appropriate level;
- Inventing portfolios, where candidates will identify in the programme note the compositional techniques used, and the manner of deployment. Candidates who choose only to deploy the compositional techniques from levels below that being assessed will be expected to demonstrate greater depth in the use of the concepts; and
- Performing recitals, where candidates will be expected to demonstrate an awareness of style and the composers' intentions as appropriate.

Appendix 2 (cont)

TABLE OF CONCEPTS (includes concepts identified at Access 2)
Access 3

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Ascending	Chord	Repetition	Single line	Sound, silence	Baroque
Descending	Chord change		Unison/octave	Louder, softer	
Stepwise	Consonance	Faster/slower	Harmony	Sustained, staccato, legato, striking, blowing, bowing, strumming, plucking, slapping	Jazz
Leaping	Dissonance	Longer/shorter	Solo		
Broken chord	Notes together	Pause	Ensemble		
Repetition		Accented	Ostinato	Orchestra: woodwind, brass, strings, percussion	Scottish
Sequence		Beat/pulse	Riff		
Phrase		In simple time:	Round	Bands: brass, pipe, rock, steel, dance (Scottish), wind/military	March, Strathspey, Reel, Waltz
Question		2/3/4 beats in a bar	Accompanied,		
Answer		On/off the beat	Unaccompanied	Groups: folk, pop, jazz	Latin American
		Pattern		Instruments: guitars (electric, acoustic), keyboards (piano, organ, synthesiser), accordion, fiddle, drums, pipes, voice	
		Drum fill	Repetition/contrast		
		Scotch snap	Section		
				Vocal, choral, lead vocals, backing vocals	

Appendix 2 (cont)

Intermediate 1

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Theme Variation	Chord progressions using I, IV, V in major	Down/up beat Anacrusis	Chords, cluster Arpeggio	Individual instruments: orchestra, keyboard, folk, Scottish, string, rock/pop Recorders, pan pipes	Blues, Dixieland, ragtime, swing, boogie woogie
Imitation	Tonality: major/minor	Compound time	Walking bass Descant	Voices: soprano, alto, tenor, bass	Romantic
Ornament	Modulation	Speed change: accelerando, rallentando, rubato,	Contrary motion		Fanfare Concerto, symphony
Scales: pentatonic, major, minor, chromatic	Vamp		Canon Binary, ternary AB, ABA, ABBA, Minuet and trio Rondo Theme and variations	Effects, distortion, reverb Electronic drums	Psalms Scots ballad, Bothy ballad, Pibroch, Waulking song, Mouth music
Tone Semitone			Programme	Ghanaian drum ensemble Gamelan	Ghanaian
Scat singing				Latin percussion ensembles	Indonesian gamelan Improvisation Jig Samba, salsa

Appendix 2 (cont)

Intermediate 2

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Modulating Relative major minor	Chords: I, IV, V, VI in major and minor keys	Groupings in simple and compound time		Voices: mezzo soprano, countertenor, baritone	Impressionist Minimalist Aleatoric
Tonal Atonal	Modal Modulation to relative major, minor	Cross rhythms	Pedal Inverted pedal Ground bass Alberti bass	Con sordino Flutter tonguing Arco Pizzicato Col legno	Classical Scherzo
Trill Grace note	Cadence: perfect, imperfect		Homophony Polyphony	Tremolando/tremolo Vibrato A capella Register	Cantata/oratorio/passion Chorale/hymn tune
Syllabic/ melismatic word setting	Tierce de Picardie Discord, dissonance		Obbligato Countermelody	12-string guitar, slide guitar, fretless bass guitar	Recitative, aria, chorus Soul, country
Word painting	Suspension		Strophic Through-composed	Sitar, tabla	Indian
Scales: blues, whole-tone	Passing note		Coda Cadenza		

Appendix 2 (cont)

Higher

COMPOSITIONAL TECHNIQUES				CONTEXTS	
MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
Mode	Cadence: plagal, interrupted	Time changes: pulse and beat, irregular metres	Episode Exposition Subject Counter-subject	Organised sound	Renaissance Nationalist Serial Neo-classical, late romantic Jazz-Funk Mustique concrète Dances: pavan & galliard Plainchant
Harmonic and melodic minor					
Acciaccatura	Dominant 7 th	Augmentation Diminuation	Sonata form	Consort	Mass, motet, madrigal French, Italian overture Suite Concerto grosso Anthem, air, chant Chorale prelude Ballett Chaconne/passacaglia Fugue
Appoggiatura	Diminished 7 th				
Turn	Added 6 th				
Mordent	Polytonality			Heterophony	
Tonal sequence			Antiphonal		
Microtone			Inversion		
Tritone			Retrograde		
Tone row			Tonal answer Real answer Idée fixe/leitmotiv		
			Stretto		Lied, song cycle Symphonic/tonic poem Da capo aria
			Ritornello		

SOUND ENGINEERING AND PRODUCTION – CONCEPTS AND TECHNIQUES

	<i>EQUIPMENT AND CABLES</i>	<i>CONTROLS, EFFECTS, PROCESSES</i>	<i>TECHNIQUES</i>	<i>TECHNICAL SPECIFICATIONS</i>	<i>OTHER MUSICAL FEATURES</i>
INT 1	Amplifier, Circuit Breaker, Connectors, Headphones, Loudspeaker, Mains Multiblock, Microphone, Microphone Stand, Mixing desk, Plugs, Session Log, Sockets, Stereo recorder.	* Boost , Channel, * Cut , * Distortion , * Equalisation (High/Low) , Fader, Gain, Input, Meters, Mute, Output, Pan control, * Panning , Routing, Sensitivity, Trim.	* Balance , * Close multi-microphones , * Fade in , * Fade out , * Mix , Monitoring, Multi-track recording, Playback, Record, Take.	Cardiod, * Hiss , * Level , * Mono , Pick-up pattern, Signal, * Sound Quality , * Stereo , Stereo master, Track.	* Backing vocals , * Bass guitar , * Drums , * Guitar , * Keyboard , * Lead Vocal , * Melody .
INT 2	Boom stand, Reverberation unit, Windshield.	Auxiliary send, Auxiliary return, Buss, * Feedback , Effects send, Effects return, Foldback, Noise reduction, * Overload , * Reverberation , Talkback.	Direct Injection, Overdubbing, * Microphone positioning , * Popping and blasting , * Production , * Sibilance , * Sound separation , * Sound spillage .	* Acoustics , * Direct sound , * Dry sound , * Indirect sound , Impedence, Reflection, * Reverberation time , Session tape, * Wet sound .	Count-in, * Arrangement , * Chorus , * Coda , * Electronic , * Individual instruments - pop, folk , * Introduction , * Middle-eight , * Structure , * Verse , * Solo .
HIGHER	Acoustic screen, Control room, Multi-effects unit, Processors.	* Chorus effect , * Compression , * Delay , * Echo , * Enhancer/exciter , * Gate , * Harmonics , Insert point, * Phasing , * Pitch bend , * Pitch shifter , Post-fade, Pre-fade, * Sample .	Basic tracks, Bouncing, Click track, Guide vocal, * Phase cancellation , * Proximity effect , Punching-in ('Dropping-in'), Punching-out ('Dropping-out'), Slate, * Stereo image , Studio layout, Tuning tone.	Channel separation, Crosstalk, * Dynamic range , * Frequency range , Generation loss, * Hum , Masking, MIDI, * Noise , Reference tone, Soundwave, * Transient , * Wow and flutter .	* Key change , * Rhythm tracks , * Solo break , * Texture .

Terms and concepts with an asterisk * and in **bold type** can be assessed aurally.

NOTE ON RANGE OF FOR THE OUTCOMES

OUTCOME 1	Management of recording sessions: setting up; connecting equipment; organising performers; storing and labelling recordings. Recording techniques: microphone selection and positioning; gain; level; slating takes; equalisation; effects send and returns; uses of effects and processors; selection of effects; overdubbing; bouncing down; punching -in and -out; headphone and loudspeaker monitoring.
OUTCOME 2	Mixing techniques: gain, level, panning, equalisation, effects send and returns; uses of effects and processors; control of faders and mutes; defining start and end points.

TRAINING AND DIRECTING - Rehearsal Log

The Rehearsal Log should be maintained on an on-going basis to ensure thoroughness of preparation and reflective evaluation. The log is an integral part of the work of this unit and the time allocated to it should be sufficient to allow key points of rehearsal preparation and evaluation to be covered. An aide-memoire rather than an essay-style document, it should be used in tandem with any practical-based preparation required. The content should be both specific and incisive, giving the candidate a precise agenda to ensure that rehearsal time is maximised.

The points listed below should assist candidates both in the setting of targets and in evaluating rehearsals by offering a series of musical issues which require to be considered to ensure an effective performance. As performance groups are likely to embrace a variety of musical situations, it will be necessary for candidates to focus on those points which are relevant to their particular performance situation and which are realistic in terms of the music selected and the abilities of the performers.

Points to consider in relation to the preparation of the music:

- starting and stopping;
- appropriateness of speed(s);
- changes in tempo /rubato/ rallentando/ accelerando;
- pause control;
- direction of accompanied recits.(where appropriate);
- dynamic contrasts;
- interpretative issues;
- awareness of likely musical challenges for performers;
- effective organisation of resources for the performance venue.

Points to consider in relation to the rehearsal/performance:

- awareness of musical challenges for performers;
- recognising faulty entries, inaccurate rhythms, foreshortened note lengths;
- recognising and identifying inaccurate intonation;
- improving tone, diction and purity of vowels (where appropriate);
- affecting an appropriate balance of parts;
- shaping of phrases;
- appropriate instrumental/vocal balance in terms of individual parts/sub-section/whole section/whole group.

Points to consider in relation to effective rehearsal skills:

- ability to give clear instructions;
- ability to give a clear beat, including changing time signatures/irregular patterns;
- ability to establish rhythmic control/setting the right tempo;
- ability to give clear and helpful leads/closes;
- ability to indicate dynamic contrasts;
- need for on-going reflective evaluation;
- ability to deliver the music in a confident, enthusiastic manner.

Appendix 4 (cont)

Points to consider in relation to effective inter-personal skills:

- effective time management of the rehearsal;
- positive and motivating rapport with performers;
- appropriate language skills;
- effective eye contact;
- a sense of humour;
- offering clear explanations with regard to musical decisions taken by the trainer/director;
- offering a balance of informed, constructive criticism and encouragement;
- responding to the standard of the performance in an appropriate manner;
- acknowledging musical/instrumental/vocal expertise of others;
- an ability to acknowledge any personal misjudgements.

TRAINING AND DIRECTING - Additional Issues

The statements included in both the Performance Criteria and Grade Descriptions cover the performance issues which are pertinent to this unit and the combination of these will allow teachers and lecturers to make decisions with regard to the quality of the pass.

However, it should be recognised that in certain musical contexts, there will be specific musical issues which require to be considered in addition to those outlined in Appendix 4 in order that the performance meets the needs of a particular musical genre. Some examples follow:

JAZZ

General issues

The trainer-director as performer

The director may well be playing in the group and as such will be giving verbal instructions as the piece or rehearsal progresses. He will be cuing backing figures, solo sections, dynamics etc. which are usually worked out 'live'.

Selecting repertoire appropriate to available instrumental/vocal resources

Most directors work in a situation where they create blues and 'rhythm changes' (ie tunes based on the chord sequence of, for example, "I got Rhythm") and improvise 'head' figures which are picked up by the other musicians.

Selecting and preparing repertoire to meet the differing abilities of the performers

The rhythm section parts in a jazz band are usually skeletal and rely on the players' experience and musicality to realise the composer's intention. A director should be aware of basic drum grooves, double bass patterns and basic keyboard voicings.

Selecting repertoire appropriate to the performance situation

Most jazz performances feature a variety of styles ie. Be Bop, Fusion, Jazz Rock, Latin, Modal, Funk etc., and a performance should include different tempi, for example, ballad (slow), medium groove and 'up' (very fast).

Rehearsal Log issues

Appropriateness of phrasing

The director should be able to sing phrases phonetically in order to describe its line and feel; for example, the opening riff of "In the Mood" would be 'doo d'n doo ba doo d'n doo baa do d'n doo dat'.

Appropriateness of speed

The director must be aware of the groove of the piece. A prerequisite for a successful performance is a speed in which the music does not sound hurried.

Appendix 5 (cont)

Dynamic contrast

In a jazz set up, all short notes are played with strength and energy and all 'kick' figures (syncopations), are accented. However, in phrases of quavers, the 'on the beat' notes are played quietly.

Interpretative issues

The players must phrase eighth notes in a swing style; although the notation is written in 4/4 it sounds 12/8.

Awareness of likely musical challenges for performers

In a jazz context each player should be prepared to improvise over a chord sequence or a scalar pattern. The director should know the technical and theoretical strengths of the players and should assign solos accordingly.

Effective organisation of resources for the performance venue

Directors should know how to position a band or combo for maximum visual and aural effect. The ability to cope with a sound check using some knowledge of P.A. equipment is helpful, as is an awareness of lighting effects for moods. The band should be set up in such a way that each player maintains visual contact with each other as well as with the band leader.

Ability to give a clear beat, including changing time signatures/irregular patterns

The body language of the director is essential for imparting style or groove. In jazz as opposed to 'classical' music, there is always a clear 'count off' which must be given in such a manner as to give tempo, groove and energy.

Scottish Music: Scottish Fiddle/Accordion - Ceilidh Bands - Scottish Country Dance Bands

General issues

Points to consider in relation to the preparation of the music

In the case of Scottish Fiddle and Accordion there should be consideration of the appropriate tempo changes between styles of tune, for example, March-Strathspey-Reel. In terms of Scottish Fiddle, pre-marked bowing should also be part of the preparation to ensure that the music is stylistically appropriate.

Points to consider in relation to the performers

In the case of Scots singing, there should be an emphasis on clarity of diction whilst preserving the traditional style.

The trainer-director as performer

Scottish bands will not have a conductor as such but will have a director who will lead the rehearsals and also play in the band. In performance s/he will have the responsibility of leading the group, indicating the appropriate speed, when to move on to the next tune, when to do repeats.

Appendix 5 (cont)

Selecting repertoire appropriate to available instrumental/vocal resources

Students should be encouraged, where appropriate, to create their own arrangements. In the case of Scottish Fiddle and Accordion there should be encouragement to create sets of tunes in related keys, rather than playing isolated melodies.

Selecting and preparing repertoire to meet the differing abilities of the performers

Most dance bands rely upon the drummer to make up his part. S/he will be told the speed and style beforehand and will mostly supply a back beat. As the drummer becomes more familiar with the dances and the particular tunes, s/he can incorporate fills and stylistics that fit in with the melodic line. (It is a different type of drumming style from that of a drum kit player as Scottish dance bands only require a snare drum and hi-hat and ceilidh bands, if acoustic, likewise. If a ceilidh band chooses to include electric guitars and keyboards, a full drum kit may well be used).

If there is to be a pianist, s/he will normally vamp from a chord sequence and supply the odd harmony in 3rds with the melody, depending on the skills and ability of the pianist. The leader of the band might have to consider writing out a full piano part for those members who cannot vamp accurately.

A good deal of Scottish music is played from memory. If this is the case and the melody is known to the members of the band but has been learned differently, as is often the case, the players will have to come to some sort of compromise.

Selecting repertoire appropriate to the performance situation

Repertoire must take account of the abilities of individual players. The director must be fully aware of the speed and length of a variety of dances, for example, Reels, Canadian Barn Dance, St Bernard's Waltz, and communicate this information effectively to the band.

Rehearsal Log issues

Appropriateness of speed

The correct speed of the dances is vital to ensure that the band becomes one to dance to rather than merely offering a listening experience.

Dynamic contrast

This will be limited as most of the dances need to be loud and lively. The placing of accents and the beat are more important than a range of dynamics. Slower dances, such as waltzes, should be more expressive.

Awareness of likely musical challenges for performers

Quick key changes and repeats can make the music as challenging as the notes themselves.

Effective organisation of resources for the performance venue

It is acknowledged that not many schools will have accordions or pipes, but bands may include both pupils' own instruments and those found within the class.

Appendix 5 (cont)

Ability to give a clear beat, including changing time signatures/irregular patterns

This will be lead from within the band. The director/leader must have signals with which to communicate. These may be: vocal; eye signals; foot stamps; body motions. As the director will not only rehearse but play in the band, at times s/he may need to stop playing in order to make directions clear; however, if the band is functioning properly, they should be able to follow, no matter what instruments s/he is playing, and to pick up on a nod or wink or some sort of motion which is clear to them.

Ability to deliver the music in a confident, enthusiastic manner

Knowledge of the correct speed and length of dances is crucial. Dancers are totally reliant on a band thereby direction must be confident and energetic.