

## National Unit Specification: General Information

**UNIT**                      Appreciation of Music (Intermediate 2)

**NUMBER**                D641 11

### **COURSE**

### **SUMMARY**

This general unit is designed to enable the candidate to develop knowledge and understanding and enhance enjoyment of different musical styles and the work of musicians.

### **OUTCOMES**

- 1        Identify the range of musical styles.
- 2        Demonstrate knowledge and understanding of selected music genre.
- 3        Demonstrate knowledge and understanding of the work of a selected musician.

### **RECOMMENDED ENTRY**

There is no prescribed entry requirement for this unit.

### **CREDIT VALUE**

1 Credit at Intermediate 2.

### **CORE SKILLS**

Information on the automatic certification of any core skills in this unit is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

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## **Administrative Information**

**Superclass:**            LF

**Publication date:**    December 1998

**Source:**                Scottish Qualifications Authority

**Version:**                01

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## **National unit specification: statement of standards**

### **UNIT**            Appreciation of Music (Intermediate 2)

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**

Identify the range of musical styles.

##### **Performance Criteria**

- a) The identification of different musical styles is comprehensive.
- b) Key artists in a selected style are correctly identified.
- c) Key influences on 20th Century music are clearly identified.
- d) Listening skills are developed using a range of equipment.

##### **Evidence Requirements**

Written and/or oral evidence to meet the performance criteria. At least 10 styles should be identified for PC (a); at least 2 major artists should be covered by PC (b) and 2 influences for PC (c).

#### **OUTCOME 2**

Demonstrate knowledge and understanding of selected music genre.

##### **Performance Criteria**

- a) The main stylistic features of the selected music are identified correctly.
- b) Instruments and/or vocal forces employed in the delivery of the selected music are identified correctly.
- c) The purpose and use of the music are described correctly.
- d) The historical and social context of the selected music is described correctly.

##### **Evidence Requirements**

Performance and written and/or oral evidence of the candidate's ability to meet the performance criteria. Evidence of research should be detailed and presented clearly.

#### **OUTCOME 3**

Demonstrate knowledge and understanding of the work of a selected musician.

##### **Performance Criteria**

- a) The type of music performed by the selected musician is identified correctly.
- b) The key works of the selected musician are described correctly.
- c) Other leading contemporaries of the selected musician are identified correctly.
- d) The musical influences on the selected musician are described correctly.
- e) A short presentation on the works of the selected musician is delivered clearly and effectively.

## **National unit specification: statement of standards (cont)**

**UNIT**            Appreciation of Music (Intermediate 2)

### **Evidence Requirements**

Written and/or oral evidence of the candidate's ability to meet the performance criteria. 'Musician' may include composers, solo or group performers, lyricists. Performance evidence of presentation of between 5 and 10 minutes duration.

## National unit specification: support notes

### UNIT            Appreciation of Music (Intermediate 2)

This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

#### **GUIDANCE ON CONTENT AND CONTEXT**

Given the diversity of available music, performers and composers, the content of this unit is not prescriptive and should centre on candidates' interests and experiences in music. Candidates should select an area to research, eg. a particular composer/writer; instrument; individual performer or group; commercial music; music for theatre or film; particular genre, eg. opera, rock and roll.

Emphasis should be placed on developing listening skills and the importance of these in developing knowledge and understanding of the music being studied. Listening to music performance may be remote (radio, television, discs, cassettes), or live performances. The historical and social background of selected music/composers/artists should be explored in the overall context of the style/individuals. Use of different equipment could include personal stereos; compact disc players; turntables; instruments. Attendance at live performances should be encouraged where possible and candidates asked to comment on the experience. Both individual and group listening should be encouraged.

#### Outcome 1

Musical styles to be identified could include rock and roll, rhythm and blues; classical; rock; soul; pop; opera; country and western; plain song; baroque; romantic; easy listening; instrumental (solo and group); orchestral; vocal; accapella; gospel; early music (medieval); folk; jazz/swing; ethnic; film; heavy metal; techno etc.

For PC (b), leading artists could cover performers, composers; conductors; groups such as the Beatles, Oasis, Queen etc; solo artists such as Elvis Presley; Placido Domingo; Stephen Grappelli; Madonna; Maria Callas; Leonard Bernstein etc.

For PC (c) key influences on 20th Century music could include mass-marketing, growth of recording technology, the development of the musical, both theatre and film; the growth of cinema and its effect on music; rise of the big bands; development of international orchestras; use of music for propaganda; social influences; use of music for advertising popularisation of classical musical/opera; use of synthesisers and computer technology.

Selected musicians (in period context and contemporary context) and key influential works. For example, on Lennon and McCartney these might include the first hit single, other contemporary artists in domestic and international pop scene of the 1960's; the influence of the rise of rock and roll (Bill Haley, Elvis Presley, Chuck Berry); key works might include the Sergeant Pepper Album, The White Album; the development of the group members as solo artists and their contribution to contemporary music in the late 20th Century.

## **National unit specification: support notes (cont)**

### **UNIT**            Appreciation of Music (Intermediate 2)

Similarly, focussing on the life and work of a key classical composer such as Mozart would include the historical context (ie. court composers, patronage, contemporary peers/rivals); the contribution to the development of music (specifically opera, the symphony); the composer's output. Key works might include Don Giovanni, The Marriage of Figaro, The Masses.

Candidates may choose to study internationally known musicians/composers while others may choose rather more obscure artists. They should not be discouraged from doing this as the choice is enormous.

### **GUIDANCE ON TEACHING AND LEARNING APPROACHES**

An integrated approach to the outcomes should be encouraged. Emphasis should be placed on developing listening skills and experiencing as wide a variety of music as possible. Attendance at live performances should be encouraged where possible (this could include rock concerts, festivals etc).

Use of audio and video recordings is also useful. Candidates should make use of biographies, articles in the press, television and radio and the like to research their chosen music/artist. Candidates could work both individually and in groups where appropriate to discuss ideas and explore ideas in a musical context.

Teachers/lecturers may choose to demonstrate the use of listening equipment and other resources such as discographies, catalogues and to demonstrate relevant musical points. A particular type of music, music genre or artist could be chosen to illustrate how candidates could plan their work. There is a wide variety of source material available ranging from recordings of performances, sheet music/lyrics, biographies, articles, books etc and candidates should be encouraged to make full use of these.

### **GUIDANCE ON APPROACHES TO ASSESSMENT**

Candidates could be encouraged to keep a logbook which details the type and extent of research, the works listened to and studied. Questions could be set to test the candidate's knowledge and understanding of his/her chosen subject. Alternatively, assignments could be set on the selected subject. The short presentation for outcome 3 should be 5-10 minutes in length and be assessed by observation (may be taped). A checklist may be useful and could highlight accuracy of information, clarity of delivery and effective communication of the chosen subject.