

Scottish Certificate of Education

**Standard Grade Amended Arrangements in Music**

Foundation, General and Credit Levels in and after 1990

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"As is well known, it has for years past been the policy of the Department to refrain from prescribing in detail the courses of instruction in the various school subjects. Teachers and managers have been left free to formulate their own proposals for consideration and approval. There is no thought of departing from this policy, which, though not without its disadvantages in certain cases, has yet given a stimulus to independent deliberation upon questions of curriculum and thereby a directness of purpose and aim to individual work, the effects of which are becoming increasingly visible in our schools ..... It follows from what has been said that, as a rule, no attempt will be made to formulate a definite scheme of instruction. A definite scheme must be relative to the particular school to which it is to apply, and must take account of many circumstances, such as the size of the school concerned, the extent to which the classes are sub-divided, and above all the contribution which the home may be depended upon to make towards the education of the children - considerations which are foreign to a general discussion. But an endeavour will be made to present clearly the end and aim of instruction in each separate branch, and the inner articulation and development of its subject-matter, as well as to indicate certain leading principles which should be kept in view in the preparation of detailed syllabuses. Furthermore, the memoranda are not put forward as final or authoritative documents. The views expressed embody, it is believed, the ideals and aspirations that animate the best schools; and few, if any specific recommendations are made which are not supported by the actual experience of teachers of repute."

Memorandum on Music  
Scottish Education Department, 1909

## Introduction

In March 1986, a report produced by a Joint Working Party (JWP), containing proposals for a syllabus and examination in Music on the Standard Grade of the Scottish Certificate of Education, was issued to interested bodies for comment.

Consultation on the JWP Report was still in progress when, in response to a substantial number of representations from teachers that the Standard Grade assessment arrangements were unduly onerous, the Scottish Education Department published a report by the Standard Grade Review of Assessment Group (SGROAG): "Assessment in Standard Grade Courses: Proposals for Simplification". Following consultation on, and general acceptance of, the SGROAG proposals, a Short Life Working Group (SLWG), consisting of nominees of the Board and the Consultative Committee on the Curriculum, was established in each Standard Grade subject to revise the assessment arrangements in line with the SGROAG recommendations.

The Report of the SLWG on Music was issued for consultation in May 1987. The submissions from interested bodies are gratefully acknowledged. In preparing the Revised Arrangements, the Board's Music Panel, with the assistance of the SLWG, has taken account of the observations received and has amended the proposals as appropriate.

A Standard Grade examination in Music at Foundation, General and Credit Levels will be offered in and after 1990 on the basis of the arrangements detailed in this document.

Exemplar material relating to assessment and standards has been prepared by the SLWG in consultation with the Board's Music Panel while further guidance on teaching and learning approaches feature in materials prepared by the Music Central Support Group.

# 1 Rationale

1 1 The Scottish Education Department has consistently presented music as a medium which promotes physical, intellectual, emotional and spiritual well-being, and "The Structure of the Curriculum in the Third and Fourth Years of the Scottish Secondary School" ("The Munn Report", HMSO 1977) states that a full and effective aesthetic education involves observing, creating, practical work and the expression of ideas, moods and emotions. The Report goes on to say that an aesthetic education "involves the exercise of aesthetic skill and physical control to make statements of a unique kind. Whether or not such activities have therapeutic value, whether or not they are regarded as means for ordering the effective life, they offer a training in discrimination and perception, they provide a rich education for leisure, and for some, they are a source of deep imaginative satisfaction."

The Consultative Committee on the Curriculum reaffirmed this view in its Report, "An Education for Life and Work" (1983): "The aesthetic subjects are not only necessary for the full development of the individual and the enjoyment of life but they are necessary for our industrial society as well."

From any standpoint or period of history, it is clear that the educational potential of music has been well perceived in Scotland.

1 2 In recent years new resources and radical changes of curriculum have attracted an increasing number of pupils to music and these developments are now widespread. They reflect a better understanding of music's potential as a medium of education concerned with enjoyment and enrichment, feelings and emotions, imagination and intellectual development. Music is an aspect of the curriculum in which pupils can gain knowledge and experience of the world they live in. Through music they can be exposed to a variety of cultures, gain an understanding of concepts, acquire skills, and experience the joy and deep satisfaction of participating in group activities.

1 3 Music-making develops creativity, listening skills, powers of coordination, discrimination, reflection, evaluation and decision-making. These demand self-direction and initiative and foster a sense of achievement and build confidence. They promote real integration of areas of knowledge and personal and social skills. They bring pupils, teachers and parents together in harmonious ways. A synthesis of this nature is one which music departments and the secondary school curriculum should exploit to the full as education looks towards the future. This document offers advice on how this might be achieved.

## **2 Aims of the Course**

**2 1** The aims have been devised in the light of the nature and potential of music as outlined in the foregoing rationale. They meet the requirements of the Munn Committee's aims for secondary schools.

**2 2** The aims are, through practical involvement in music:

to enrich the lives of pupils, and to contribute to their personal, intellectual, social and cultural growth;

to develop in pupils an informed interest in music;

to develop in pupils the skills and insights which are an intrinsic part of the full enjoyment of music;

to encourage pupils of all ranges of ability to realise their musical potential;

to develop in pupils a knowledge and understanding of the social, historical and environmental context of music.

### **3 Summary of the Arrangements**

**3 1** There are three observably distinct activities which can sensibly and conveniently be described as the main elements of musical experience. The first is Performing, in which one interprets and recreates a musical composition. The second is Inventing, in which one may be an originator in improvising, arranging or composing music. The third is Listening, in which one gains enjoyment, exercises imagination, acquires knowledge and arrives at some understanding of the expressive possibilities of music. The range of experience is extended through listening to one's own performances and those of others, both live and recorded.

The elements are nevertheless interdependent as each relies on aural perception, musical imagination, sensitivity and discrimination, the development of which is promoted by active engagement in music. For this reason the main emphasis in the course guidelines is on practical activities.

**3 2** An understanding of musical notation can open doors to deeper and wider musical experiences provided that such understanding is acquired in a practical context. However, there are occasions when a dependence on notation might be inhibiting, therefore musical literacy should be seen as a means to an end and not as an end in itself. Performing, Inventing and Listening skills can be positively enhanced by a form of notation appropriate to the medium and the individual pupil.

**3 3** The importance of products which can be assessed is recognised. It is also recognised that the processes by which pupils learn and perform in music will have a bearing on their musical aspirations and attitudes.

**3 4** The assessment proposals and arrangements are intended to encourage and reflect good classroom practice, taking into account the recommended time allocation of 160 minutes per week and the standards attainable in the classroom.

**3 5** All pupils will be required to perform on two contrasting instruments. This will provide breadth in the course for all levels of ability and variety for those who find it difficult to sustain an interest in a single instrument over a period of time.

**3 6** The Grade Related Criteria described in Section 6, will be applied to assessment in each of the elements. The elements of the course are:

Solo Performing  
Group Performing  
Inventing  
Listening.

The emphasis in each of these elements is on practical musical activity. The dual assessment in Performing gives that element an emphasis which reflects the views expressed in submissions received from teachers.

- 3 7** In each of these elements pupils will be encouraged to reach their highest level of attainment: there will be no barriers placed in the way of pupils able to demonstrate high degrees of skill and musicianship. A particular assessment feature of Performing is the designation of overlapping task content levels and overlapping levels of achievement.
- 3 8** On the Certificate a profile of attainment in each of the elements will be provided. Solo Performing will be externally assessed by Visiting Examiner; Group Performing and Inventing will be internally assessed with external moderation; Listening will be assessed by external examination. The grades for the elements will be aggregated to provide the overall award which will also appear on the Certificate.
- 3 9** Centres' internal assessments will be moderated by the Board to ensure conformity with national standards and with the requirements set out in this document.

## 4 The Course

### 4 1 Elements of the Course

Solo Performing, Group Performing, Inventing and Listening are the elements which form the framework of the course. The aims set out in Section 2 will be achieved through participation in all the elements as described below along with the related purposes and activities.

#### 4 1 1 Solo and Group Performing

##### a The Elements:

Solo and Group Performing are important aspects of musical experience, encouraging active participation by pupils.

Solo Performing allows the personal expression of ideas, moods and emotions through the production of sound from a variety of sources. Such expression of feeling, preferably with a degree of finesse, is to an extent dependent on the pupil's ability to control sound effectively. While the acquisition of technical skills is important in Performing, care must be taken to ensure that this is not the sole learning outcome.

Group Performing offers opportunities to react sensitively to the playing of others in matters of timing, balance, intonation and interaction of the parts.

##### b Purposes:

During the course pupils will perform music for a variety of purposes and in appropriate ways. The three main purposes are:

to develop musical awareness and understanding;

to acquire and apply skills appropriate to the chosen instruments;

to respond to the disciplines of the group activity.

##### c Activities:

These are: vocal or instrumental performance, solo and in ensemble.

#### 4 1 2 Inventing

##### a The Element:

"Creativity has been defined ... as 'the ability to bring something new into existence'. ..... Fortunately, it does not have to imply that the 'something new' need to be new to everyone, or, indeed, new to anyone else save the person who creates it. The child who links together in his mind two ideas which have hitherto been separated, and who produces a third as a result of the fusion, may find, disappointingly, that he has not been as original as he had supposed when his teacher points out that someone else had the same idea before him. None the less, he has been creative in that he has produced for himself something which is new to him." (Storr, 1972).

The implication is that pupils will not necessarily produce something profound or even original but that during the course they will be creating or helping to create something which, for them, did not exist before the course began.

Inventing develops ideas principally through imaginative response rather than through measurement and calculation. It offers pupils a training in discrimination and perception and in the words of the Munn Report provides opportunities for "deep imaginative satisfaction". The ability to produce something musically interesting depends upon a sensitive response to the stimulus and, therefore, imposed rules may serve little purpose. Although one person may proceed in a different way from another it does not mean that one solution will be better than another. In fact, it is the lack of uniformity and the extent of diversity possible which make musical invention so remarkable.

b Purposes:

During the course pupils will explore feelings and ideas by inventing for a variety of purposes. The three main purposes are:

to develop musical initiative and inventiveness through experimenting with sound;

to develop musical discrimination, expression and sensitivity to sound;

to develop the ability to organise and produce a musical invention using appropriate skills and techniques.

c Activities:

These are: improvising, and/or composing, and/or arranging.

#### 4 1 3 Listening

a The Element:

Listening should be an active, integral part of any Music course. Good intonation, tone quality, rhythmic clarity, feeling for balance and texture, phrasing, dynamics and musical interpretation are all dependent on good listening habits. Pupils should be exposed to music ranging over a variety of periods and styles, including compositions and performances which have particular relevance to their own activities. It is possible to perceive how pupils have been affected by music heard and to note the extent of personal development through musical responses, initiatives and growth of evaluative and critical faculties.

The implication of listening being at the heart of musical activity is that a listening programme must be designed to integrate with the pupils' practical experience of creating and recreating music. This is a departure from the practice of identifying listening narrowly as "aural awareness" which has become synonymous with an analytical study of chords, intervals, cadences, rhythm, and modulations, etc, tested rather than taught, and frequently unrelated to the experience of Performing and Inventing.

b Purposes:

During the course pupils will listen for a variety of purposes to music in many forms and styles. The three main purposes are:

to develop critical and discriminatory abilities;

to gain insights into the means by which composers communicate through music;

to develop knowledge and understanding of music of different styles and cultures.

c Activities:

These are: listening to live and/or recorded performances, with follow-up discussion, evaluation and criticism.

## 4 2 Requirements of the Course

### 4 2 1 Performing

Performing will involve solo performance on one instrument and performance in ensemble on another instrument; the instruments should be chosen from **two** of the following categories.

Accordion  
Bagpipes  
Brass  
Snare drum/drumkit/timpani  
Guitar/Bass guitar  
Harp (including clarsach)  
Keyboard  
Strings (including fiddle)  
Tuned percussion  
Voice  
Woodwind (including recorder)

(In cases of doubt regarding choice of instruments, presenting centres should contact the Board.)

### 4 2 2 Inventing

In devising courses, teachers should take account of the purposes identified for Inventing and select the activity or activities through which these might best be achieved. Teachers may wish to give pupils experience of more than one of the activities - improvising, composing, arranging - but the purposes can be met through participation in only one of these.

## 4 2 3 Listening

It is important for pupils to have opportunities to encounter a variety of music. In the course of Performing, Inventing and Listening, they should gain musical insights and develop critical awareness. An understanding of concepts related to melody, rhythm, style, timbre, texture, structure and design, and harmony and dynamics will provide a framework for pupils to discuss and evaluate their own music and that of others.

For convenience the list of concepts with which candidates at the various Levels should become familiar is tabulated in 4 2 4 under various headings although there are obvious overlaps. The list is intended as a guide and context for a broader, integrated course in all four elements, but, for the purpose of assessment in Listening, all candidates will require to demonstrate awareness of the relevant concepts in a wide variety of musical contexts.

The course in Listening should concentrate on:

- a awareness and perception of the musical concepts listed as they occur in music of any period or style;
- b knowledge and understanding of developments in music of the 20th century as indicated in the lists of concepts for each Level with broad reference to:
  - important developments in compositional techniques;
  - musical styles arising from these developments;
  - historical and social background, including electronic innovation as it relates to or influences the music.
- c knowledge and understanding of the indigenous music of Scotland as indicated in the lists of concepts for each Level, with broad reference to:
  - local and national characteristics;
  - main styles including vocal and dance forms;
  - instruments and instrumentation.

4 2 4 Musical Concepts and Terminology

Each Level subsumes the concepts of the lower Level(s). A greater and deeper awareness is required at each successive Level.

For instance, with reference to "Repetition" at Foundation Level, only very obvious examples would be used; at Credit Level, candidates would be expected to identify both exact and modified repetition.

	<b>Melody</b>	<b>Rhythm</b>	<b>Style</b>	<b>Timbre (including sound producing techniques)</b>
Foundatio n Level	Ascending, Descending;  Stepwise, Leaping;  Glissando;  Repetition, Sequence;  Theme; Answer Broken chord.	Accented; Beat/Pulse, Accent, Bar, 2, 3 or 4 beats in the bar, Slower, Faster, Pause, A tempo, On the beat, Off the beat, Syncopation, Repetition;  March, Strathspey, Reel, Jig, Waltz.	Rock  Rock 'n' Roll,  Reggae,  Latin American,  Ragtime,  Swing,  Negro Spiritual,  Jazz,  Blues,  Scottish,  Folk.	Sound, Silence; Sustained;  Staccato, Legato;  Striking, Blowing, Bowing, Strumming, Plucking, Muted;  Orchestra: Woodwind, Brass, Percussion, Strings;  Pipe band, Wind/Military band, Brass band, Big band, Jazz group, Steel band, Pop group, Folk group, Rock group;  Scottish dance band;  Acoustic;  Guitars, (acoustic and electric), Recorders;  Keyboards (acoustic and electronic, synthesiser);  Fiddle; Organ;  Vocal/Choral.
General Level	Phrase, Variation;  Question, Imitation;  Grace notes;  Ornament;  Scale;  Pentatonic, Major, Minor;  Diatonic, Chromatic;  Whole tone.	Unaccented;  Down-beat, Up-beat, Anacrusis;  Lead-in;  Simple, Compound;  Variations in speed (accelerando, rallentando, ritenuto, ritardanto, rubato);  Scotch snap, Sforzando.	Dixieland, "Scat" singing.          Vamp.	Individual instruments - orchestral, keyboard, folk;  Harpsichord;  Guitar, bass guitar;  Harp/Clarsach;  Accordion; Banjo;  Bagpipe; Drone, electronic;  Voice - Soprano, Alto, Tenor, Bass;

4 2 4 Musical Concepts and Terminology (Contd)

	<b>Melody</b>	<b>Rhythm</b>	<b>Style</b>	<b>Timbre (including sound producing techniques)</b>
Credit Level	Modal, Relative major/minor;  Tonal, Atonal;  Tone;  Semitone;  Modulating;  Inversion, Register;  Contrary notion.	Rhythmic groupings in simple and compound time;  Cross rhythms.	Impressionism,  Neo-classicism,  Atonality,  Serialism,  Gospel,  Musique concrète.	Mezzo, Baritone;  Counter tenor;  Mezzo-soprano;  Con sordino;  Flutter-tonguing;  Col legno, Arco, Pizzicato;  Trill, Tremolando/Tremolo A cappella  Chamber music, Electronic music, Sprechgesang;  Musique concrète.

4 2 4 Musical Concepts and Terminology (Contd)

	<b>Texture Structure And Design</b>	<b>Harmony</b>	<b>Dynamics</b>
Foundatio n Level	Unison/Octave, Harmony, Chord  Solo; ensemble; Accompanied/unaccompanied;  Ostinato, Riff;  Round, Theme and variation; Blues;  Opera/Musical, Overture; Hymn tune; Traditional song.	Recognition of chord change	from pp to ff;  Crescendo, Diminuendo.
General Level	Arpeggio Note cluster, Chord; Duet; Organum; Walking bass, Descant;  Canon, Binary and ternary (AB, ABA, AABA), Minuet and trio, Rondo;  Fanfare, Concerto, Symphony;  Psalms (long tunes), Scots ballad, Bothy ballad, Pibroch, Waulking song, Mouth music (port a beul).  Improvisation.	Recognition of specific chord changes (I, IV and V in major keys only);  Tonality (major, minor);  Simple blues/rock progression.	Methods of achieving dynamic gradation (eg addition/subtraction of instruments in an ensemble).
Credit Level	Adagio, Andante, Allegro, Lento, Moderato, Presto, Vivace;  Augmentation, Diminution;  Pedal, Inverted pedal, Ground bass, Alberti;  Homophonic, Polyphonic, Contrapuntal;  Obbligato, Counter melody;  Suspension, Passing Note;  Suite (relaxed pieces, not dance suites);  Fugue, Sonata;  Scherzo;  Cantata, Oratorio;  Chorale;  Recitative, Aria, Chorus;  Programme music;  Strophic;  Through-composed;  Quartet;  Coda, Cadenza;  Serial.	Recognition of specific chord changes (I, IV, V and VI in major and minor keys);  Basic awareness of modulation (point of key change, not actual nature of the modulation);  Basic awareness of cadence.  Discord/dissonance.	

### **4 3 Planning and Structure of the Course**

- 4 3 1 The arrangements seek to give Music departments considerable flexibility and freedom in designing their own courses within a national framework, taking into account pupils' needs, skills, expressed interests, degree of maturity and musical competence and with regard to expertise of staff and availability of accommodation and resources.
- 4 3 2 The system of assessment does not presuppose any particular organisation of a year group and whether to work with mixed ability groups or to set, will be decided by each school and department in accordance with school policy and experience.
- 4 3 3 The course should reflect the aims set out in Section 2 and should ensure that pupils have the opportunity to achieve the purposes defined for each element since it is on these purposes that the final assessment will be based.
- 4 3 4 The fact that the elements are interrelated must be reflected in practice. For example, advancement in Inventing can depend upon skills in Performing; listening to the performance of others can influence pupils in their own Performing/Inventing; involvement in Performing/Inventing can develop in pupils an awareness and appreciation of music heard during Listening activities.
- 4 3 5 In designing courses teachers should set out a plan for development in Performing and Inventing as well as considering appropriate links with the designated Listening areas. The course structure should consist of a series of units which may vary in length. A unit is described as a group of planned lessons dealing primarily with one of the elements, supported by work related to one or both of the other elements. For example, within a unit a lesson may concentrate on Inventing with related Listening, while another may begin with Listening before proceeding to Inventing.
- 4 3 6 In developing units for the course, teachers should:
- consider the needs of the pupils on the course;
  - consider the expertise, resources and accommodation available;
  - select the element and interest around which the unit will be designed;
  - identify the learning outcomes of the unit, with regard to the purposes;
  - select the activities through which these learning outcomes may be achieved;
  - identify the teaching and assessment material which will be required;
  - evaluate the unit both during and after use.

4 3 7 Plans of units should be written to indicate briefly:

the musical objectives identified;

the learning outcomes;

the purposes they meet;

the activities involved;

the methods of assessment.

4 3 8 Courses should allow for overlap, differentiation and articulation. There are obvious implications for movement between levels of ability, with consequent effects upon motivation and progress. Therefore it is important to ensure that judgements on levels of ability are not made too soon.

## 5 Assessment for Certification

### 5 1 Introduction

Assessment has an important contribution to make to the teaching and learning process, but such assessment is not the concern of this section.

Over the duration of the course the candidate's ability to meet the purposes identified for each element will be assessed.

### 5 2 Certification

Candidates will be assessed by a system common to all Levels.

The Certificate will record an overall award on a 7-point scale of grades, grade 1 being the highest. The Certificate will also record attainment in each of Solo Performing, Group Performing, Inventing and Listening. The overall award will be derived from the mean of the element grades, each element having equal weighting.

### 5 3 Pattern of Assessment

#### 5 3 1 Solo Performing and Listening

At all Levels, these two elements will be assessed externally, Solo Performing by a Visiting Examiner, Listening by a written paper.

Centres will be required to submit internal estimates for these elements.

#### 5 3 2 Group Performing and Inventing

At all Levels, candidate performance will be assessed internally only. To ensure conformity with national standards of performance, the internal assessment will be externally moderated by the Visiting Examiner by means of taped recordings.

#### 5 3 3 The table below summarises the system of assessment for the four elements.

Element	External Assessment (by Visiting Examiner)	External Assessment (by written paper)	Internal Assessment (externally moderated)	Internal Estimate
Solo Performing	✓			✓
Group Performing			✓	
Inventing			✓	
Listening		✓		✓

#### 5 3 4 Timing of Visits

Two visits to each presenting centre will be required. The first, by a Visiting Examiner, will be necessary for the assessment of Solo Performing and will occur during a set 2 to 3 week period as late as possible in the Spring term. The second, by a Visiting Moderator, will be required to moderate the assessment of Inventing and Group Performing during the main examination diet in April/May.

### 5 4 Internal Assessment

5 4 1 Internal assessment will determine the grade to be awarded for Group Performing and Inventing and will be the basis of the internal estimate for Solo Performing and Listening.

#### 5 4 2 Teachers' Records of Candidate Progress

Management of the internal assessment requires an organised approach which should be developed in conjunction with course planning. Teachers should maintain a concise cumulative note of each candidate's progress in music. The internal assessment used to provide this record may be carried out at appropriate times over the duration of the course. It is for the teacher to judge how many assessments are necessary to make a valid judgement of a candidate's work.

#### 5 4 3 Candidates' Coursework

Each candidate should maintain a folio containing evidence of achievement in all elements of the course.

This evidence may take various forms, eg checklists, tapes of Performing and Inventing, conventional or graphic scores and other ancillary material, and should be backed up by a progress profile. Only examples representing the candidate's best work should be included and the candidate should be involved in the selection of these.

### 5 5 External Moderation of Internal Assessment

5 5 1 Moderation of assessment of Group Performing and Inventing will wherever possible be carried out by the Visiting Examiner of Solo Performing.

Group Performing and Inventing will be assessed internally in accordance with the Grade Related Criteria. In each of these elements the assessment will be based on a holistic view of the candidate's performance during the course. It will be the responsibility of teachers to carry out the assessment of their own classes. The arrangements for the external moderation will be as follows:

#### a Group Performing:

The presenting centre will be expected to have available for every candidate a tape recording of one group performance representative of the internal assessment submitted by the teacher. The Board will select a sample of candidates for moderation. For assessment purposes the following points will apply.

The instrument played must be in a different category from that of the instrument offered in Solo Performing.

A group performance can consist of two performers, both of whom should be candidates.

In ensembles of three or more, involvement of performers who are not candidates will be allowed but there should be a minimum of two candidates. (Non-candidates may be taken to include members of staff.)

No ensemble should contain more than eight performers.

No more than one performer may play the same part.

Care must be taken during the recording to ensure that the correct balance is achieved so that the work of each candidate is readily identifiable.

To aid the Moderator in identifying the different parts played, a copy of the music must be available.

Any difficulty in meeting these conditions should be referred to the Board.

b      **Inventing:**

The Board will require for each candidate one taped recording of an individual invention representative of the internal assessment submitted by the teacher. This should be supported by a conventional or graphic score when appropriate. As in Group Performing the Board will select a sample of candidates for moderation.

5 5 2      The Moderator must be satisfied that the teacher's standards are in accordance with national standards. Further details of the procedures for assessment moderation will be provided by the Board.

**5 6      External Assessment**

5 6 1      **Solo Performing**

At all grades Solo Performing will be assessed by a Visiting Examiner. Presenting centres will determine the level of task content (see 6 10 1) for each pupil. The programme content, which will be left to the presenting centre, must take account of the following points.

The instrument played must be in a different category from that of the instrument offered in Group Performing.

The total playing time for each pupil should be 4 to 10 minutes. The programme should include either two or three pieces contrasted in style.

In a performance which requires musical background, (for example guitar strumming), the relevant melodic and/or harmonic background must be provided in order to ensure that the performance can be assessed in context. This background must be on one instrument but need not be restricted to the piano. However a taped accompaniment featuring more than one instrument is admissible only for bass guitar, snare drum, drumkit and timpani. Any difficulty in meeting these requirements should be the subject of correspondence with the Board.

The emphasis in singing should be on a convincing interpretation and presentation of the song. It is therefore recommended that singers should perform their songs from memory. Items may be accompanied or unaccompanied and transposed to any suitable key.

The provision of the relevant melodic/harmonic background will be the responsibility of the presenting centre.

## 5 6 2 Listening

The method of assessment will comprise an external paper in Listening set for each of the three Levels of the examination. The questions will be based on recorded excerpts of music heard and will relate to the specific concepts as detailed in the lists.

Marks will be allocated to each question and a total mark obtained. The two grades associated with each Level will be distinguished by setting two cut-off scores. The lower score will reflect a satisfactory overall standard of performance, the upper score a high overall standard of performance.

Assessment at Foundation Level will be by multiple choice and objective questioning techniques. At General and Credit Levels, assessment will also be by multiple choice and objective questioning; in addition, candidates will be required to respond in short, written answers to questions on music of the 20th century and the indigenous music of Scotland as indicated in the concepts list (see 4 2 4). Reference should be made to the specimen question papers for examples of questioning styles and techniques which may be employed at each Level.

The approximate time allocations will be as follows:

<i>Paper</i>	<i>Grades</i>	<i>Duration</i>
Foundation	6, 5	$\frac{3}{4}$ hour
General	4, 3	$\frac{3}{4}$ hour
Credit	2, 1	1 hour

In each paper there will be a 10 minute break.

### 5 6 3 Presentation Levels for Listening

At the time of presentation, centres will be required to indicate the Level(s) of the Listening papers which each candidate will attempt, as follows:

Foundation Level only,

or Foundation and General Levels only,

or General and Credit Levels only.

This presentation does not imply any restriction on grades available for Solo Performing, Group Performing and Inventing.

Candidates presented at two Levels are not obliged to attempt both papers but are strongly advised to do so, since, other than as a result of an appeal, candidates can only be awarded one of the grades assessed by the paper(s) attempted, or grade 7.

The following table may be helpful as a guide to presentation.

Expected External Grade	Presentation Level(s)	Grades Assessed
7, 6	Foundation	6, 5
5, 4	Foundation and General	6, 5, 4, 3
3, 2, 1	General and Credit	4, 3, 2, 1

This arrangement allows in each case for a grade award higher or lower than estimated (except at grades 1 and 7 respectively). A candidate expected to achieve grade 6 may choose to be presented for both the Foundation and the General papers; or a candidate expected to achieve grade 3 may choose to be presented for the Foundation and General combination of papers, thereby accepting that grade 2 or grade 1 will not be possible.

Candidates who attempt papers at two Levels will be given the better of the two grades achieved on these papers. Performance at one Level will **not** be taken into account in grading at the other level.

### 5 7 Grade 7 and No Overall Award

5 7 1 For any element, grade 7 will indicate that the candidate has, in the element concerned, completed the course but has not demonstrated achievement of any specified level of performance as defined by the Grade Related Criteria.

The Board will regard the submission of an estimate grade for an externally assessed element as evidence that the course has been completed in that element.

Candidates who have not compiled with the assessment requirements in any element (eg due to unauthorised absence from the external examination) will be deemed not to have completed the course, in that element. Such candidates **will not receive a grade** for that element and hence **will not receive an overall award** in Music. In such cases, however, if a grade is gained for any other element, that grade will be recorded on the Certificate.

5 7 2 In Solo and Group Performing, a candidate failing to attain the minimum Level of Achievement possible for the Task Content chosen (see 6 10 1) may be awarded grade 7.

## **5 8 Estimates**

Presenting centres must submit to the Board, by 26 March of the year of the examination, an estimate grade for each candidate for Solo Performing and Listening. The teacher should determine the estimate grades on the basis of each candidate's work. Estimates may be used by the Board for its internal procedures, including such cases as absence from external examinations, adverse circumstances and appeal. Evidence in support of these estimates should be retained by centres for submission to the Board if required.

## **6 Grade Related Criteria**

### **6 1 Definition**

Grade Related Criteria (GRC) are positive descriptions of performance against which a candidate's achievement is measured. Direct comparisons are not made between the performance of one candidate and that of another.

### **6 2 Application of GRC**

GRC are defined at three levels of performance: Foundation, General and Credit.

Awards will be reported on six grades, two grades being distinguished at each Level. The upper of the two grades at a given Level will be awarded to candidates who meet the stated criteria demonstrating a high standard of performance; the lower grade to those who demonstrate a lower but still satisfactory, standard of performance.

There will be a seventh grade for candidates who complete the course but fail to meet the criteria for any Level.

### **6 3 Types of GRC**

Summary GRC are broad descriptions of performance. They are published as an aid to the interpretation of the profile of attainment by candidates, parents, employers and other users of the Certificate.

Extended GRC are more detailed descriptions of performance. They are intended to assist teachers in making their assessments for each element, and to be used by examiners when conducting external assessment.

### **6 4 Summary GRC for Solo Performing and Group Performing**

These are qualitative statements which combine task content and level of achievement.

### **6 5 Solo Performing - Summary GRC**

Foundation Level (grades 6, 5)

On a chosen instrument the candidate has demonstrated ability to perform at an appropriate and consistent tempo, displaying reasonable competence, some sense of style and some attention to dynamics.

General Level (grades 4, 3)

On a chosen instrument the candidate has demonstrated ability to perform at an appropriate and consistent tempo in a moderately expressive manner, conveying the mood and character of the music through generally secure intonation, and control of dynamics, tone and rhythmic impulse.

Credit Level (grades 2, 1)

On a chosen instrument, the candidate has demonstrated ability to perform at an appropriate and consistent tempo in a musically expressive and convincing manner, conveying to a high degree the mood and character of the music through secure intonation and good control of dynamics, tone and rhythmic impulse.

## **6 6 Group Performing - Summary GRC**

Foundation Level (grades 6, 5)

On a chosen instrument the candidate has demonstrated ability to perform in ensemble, at an appropriate and consistent tempo, displaying reasonable competence, some sense of style and some attention to dynamics and responding to the playing of others in the group.

General Level (grades 4, 3)

On a chosen instrument the candidate has demonstrated ability to perform, in ensemble, at an appropriate and consistent tempo in a moderately expressive manner, conveying the mood and character of the music through generally secure intonation and control of dynamics, tone and rhythmic impulse, and responding sensitively to the playing of others in the group.

Credit Level (grades 2, 1)

On a chosen instrument the candidate has demonstrated ability to perform, in ensemble, at an appropriate and consistent tempo in a musically expressive and convincing manner, conveying to a high degree the mood and character of the music through secure intonation and good control of dynamics, tone and rhythmic impulse, and responding with considerable sensitivity to the playing of the others in the group.

## **6 7 Inventing - Summary GRC**

Foundation Level (grades 6, 5)

The candidate has demonstrated ability to produce an invention which includes the use of a limited range of musical techniques and communicates some musical ideas in a rudimentary way with some degree of organisation.

General Level (grades 4, 3)

The candidate has demonstrated ability to produce an invention which includes the use of a variety of musical techniques, is competent and coherent, and communicates musical ideas in an organised way.

Credit Level (grades 2, 1)

The candidate has demonstrated ability to produce an invention which includes the use of wide variety of musical techniques, is competent, coherent and convincing, and communicates musical ideas with sensitivity and imagination.

## 6 8 Listening - Summary GRC

Foundation (grades 6, 5)

In listening to music featuring fundamental and clearly presented musical concepts, the candidate has demonstrated discriminatory ability, understanding of the structure and design of the music and knowledge of music of differing styles and cultures.

General (grades 4, 3)

In listening to music featuring some complex but clearly presented musical concepts, the candidate has demonstrated discriminatory ability, understanding of the structure and design of the music and knowledge of music of differing styles and cultures, and ability to make appropriate comment on aspects of the music heard.

Credit (grades 2, 1)

In listening to music featuring complex musical concepts, the candidate has demonstrated discriminatory ability, understanding of the structure and design of the music and knowledge of music of differing styles and cultures, and ability to make appropriate comment on aspects of the music heard.

## 6 9 Descriptions of Grades

These describe performance within Levels. They apply to each element.

Grade 6	The candidate has met the criteria for Foundation Level, demonstrating a satisfactory overall standard of performance.
Grade 5	The candidate has met the criteria for Foundation Level, demonstrating a high overall standard of performance.
Grade 4	The candidate has met the criteria for General Level, demonstrating a satisfactory overall standard of performance.
Grade 3	The candidate has met the criteria for General Level, demonstrating a high overall standard of performance.
Grade 2	The candidate has met the criteria for Credit Level, demonstrating a satisfactory overall standard of performance.
Grade 1	The candidate has met the criteria for Credit Level, demonstrating a high overall standard of performance.

## 6 10 Solo and Group Performing - Structure of Extended GRC

6 10 1 In the assessment of Performing, two things have to be considered:

Task Content (WHAT the pupil has performed) **and**

Level of Achievement (HOW the pupil has performed).

### a Task Content

The degree of difficulty is largely dependent upon the melodic, rhythmic and harmonic demands of the task undertaken.

Outlining Task Content presents a number of difficulties. Some instruments may rely more heavily on certain aspects than others; some may be confined to only one or two, eg drums are confined to rhythm, woodwind to rhythm and melody.

The Task Content descriptors which follow are guidelines which aim to provide acceptable criteria and broad outlines of content expected at three different levels, III, II and I. These cover the diversity of music making in Scottish schools.

	III	II	I
<b>Melody</b>	The music performed: in the main consists of easily played melodic figures; the compass of notes covers a range restricted to the most accessible on the instrument;	The music performed: combines stepwise and interval movement; the compass of notes covers a limited range;	The music performed: requires ability to play over a wide compass of notes, including chromatics;
<b>Rhythm</b>	requires demonstration of awareness of beat and metre; there is a restricted range of rhythms mainly consisting of easily grasped repetitive patterns;	requires demonstration of awareness of a limited number of accent groupings and rhythmic patterns;	requires demonstration of awareness of a wide variety of accent groups and rhythmic patterns;
<b>Harmony</b>	requires demonstration of ability to play an easily accessible range of harmonies.	requires demonstration of ability to play a range of harmonic progressions.	requires demonstration of ability to play a wide range of harmonic progressions.

In attempting to interpret task content which describes the concepts of melody, rhythm and harmony, a commonsense approach is essential. These concepts should be taken into account only **where applicable**.

b Level of Achievement

The three descriptors of Level of Achievement, C, B and A, which follow, provide criteria for a range of acceptable standards of performance. They take account of the candidate's skill, musical awareness and understanding.

C	B	A
<p>The candidate has demonstrated ability to perform solo and in group:</p> <ul style="list-style-type: none"> <li>with some degree of accuracy;</li> <li>with a fair sense of rhythm;</li> <li>with fair intonation (where appropriate);</li> <li>at an appropriate and reasonably consistent tempo;</li> <li>with some control of a limited range of dynamics;</li> <li>conveying the mood and character of the music with limited success;</li> </ul> <p>and in group performance only:</p> <ul style="list-style-type: none"> <li>beginning and ending a part with other players.</li> </ul> <p>Faltering or stumbling has not been so frequent as to destroy the overall effect.</p>	<p>The candidate has demonstrated ability to perform solo and in group:</p> <ul style="list-style-type: none"> <li>with accuracy;</li> <li>with a secure sense of rhythm;</li> <li>with generally secure intonation (where appropriate);</li> <li>at an appropriate and consistent tempo;</li> <li>with control of a range of dynamics;</li> <li>conveying the mood and character of the music;</li> </ul> <p>and in group performance only:</p> <ul style="list-style-type: none"> <li>responding sensitively to the playing of others and thus contributing successfully to the overall mood and character of the music.</li> </ul> <p>The performance has been reasonably competent with some sense of style.</p>	<p>The candidate has demonstrated ability to perform solo and in group:</p> <ul style="list-style-type: none"> <li>with accuracy and fluency;</li> <li>with a secure sense of rhythm;</li> <li>with secure intonation (where appropriate)</li> <li>at an appropriate and consistent tempo;</li> <li>with a high degree of control of dynamics and tone;</li> <li>displaying a high degree of awareness of the mood and character of the music;</li> </ul> <p>and in group performance only:</p> <ul style="list-style-type: none"> <li>responding with a high level of sensitivity to the playing of others thus contributing successfully to the overall mood and character of the music.</li> </ul> <p>The performance has shown flair and a sense of style.</p>

6 10 2 Arriving at the Final Grade for Performing

The provision of overlapping grades provides an effective approach for curriculum design and assessment of music performance. Invariably performance at any one level of Task Content will cover the full range of acceptable Levels of Achievement. A combination of Task Content and Level of Achievement provides a full range of criteria for Performing and the **balance** between these two determines the criteria for each grade of award. In this way, a direct comparison can be made between a particular Level of Achievement in a demanding task and a higher Level of Achievement in an easier one. As both are recognised and rewarded, candidates are enabled to give a performance which accords with their expressive musical abilities at a Task Content suited to their technical capacity.

By forming links and overlaps at different levels the transfer of candidates from one level to another is facilitated and the danger of candidates being predestined to a particular level of Task Content from an early stage is lessened. Equally, the importance of positive Levels of Achievement is stressed and over-presentation at the most demanding level of Task Content is discouraged. All candidates will be encouraged to realise their fullest potential as performers and there will be no barriers placed in the way of candidates able to demonstrate high degrees of skill and musicianship.

The following table demonstrates the continuity and progression from level to level and shows how the different levels overlap. The table also indicates how the final grade award is determined.

TASK CONTENT	I	I	I		
LEVEL OF ACHIEVEMENT	A	B	C		
GRADE	1	2	3		
TASK CONTENT		II	II	II	
LEVEL OF ACHIEVEMENT		A	B	C	
GRADE		2	3	4	
TASK CONTENT			III	III	III
LEVEL OF ACHIEVEMENT			A	B	C
GRADE			4	5	6

Note that grades 2, 3 and 4 may be gained in alternative ways.

This system gives equal recognition to technical merit and artistic impression and takes account of the degree of difficulty. Candidates should perform, at their final assessment, music of a Task Content level appropriate to their course of study, and their Level of Achievement within the task undertaken will determine their final grade award.

## 6 11 **Inventing - Extended GRC**

Foundation Level (grades 6, 5)	General Level (grades 4, 3)	Credit Level (grades 2, 1)
<i>Improvising</i>		
The candidate can produce an improvisation which:	The candidate can produce an improvisation which:	The candidate can produce an improvisation which:
includes the use of a limited range of musical resources;	includes the use of musical resources appropriate to the instrument and to the style of the improvisation;	includes the use of musical resources appropriate to the instrument and to the style of the improvisation;
is inventive though perhaps somewhat repetitive;	explores and makes use of some rhythmic, melodic and harmonic possibilities;	explores and shows sensitivity in use of the rhythmic, melodic and harmonic possibilities;
has a degree of coherence.	is competent and coherent;	is competent, coherent and musically convincing;
	has some sense of style.	exhibits a good sense of style and displays some flair.
<i>Composing</i>		
The candidate can produce a composition which:	The candidate can produce a composition which:	The candidate can produce a composition which:
is rudimentary in character;		
includes the use of a limited range of musical techniques;	includes the use of a variety of musical techniques;	includes the use of a wide variety of musical techniques;
shows some degree of coherence;	is competent and coherent;	is competent and coherent;
communicates some musical ideas in a simple way, showing some degree of organisation.	communicates musical ideas in an organised manner;	communicates musical ideas in an organised and convincing manner;
	develops creative possibilities with some imagination.	develops creative possibilities with sensitivity and imagination;
		shows control of the chosen medium and achieves a balance between unity and variety.
<i>Arranging</i>		
The candidate can produce an arrangement which:	The candidate can produce an arrangement which:	The candidate can produce an arrangement which:
includes the use of a limited range of musical techniques;	includes the use of a variety of musical techniques;	includes the use of a wide variety of musical techniques;
uses some musical ideas in a rudimentary manner;	uses musical ideas in an organised manner;	uses musical ideas in an organised and convincing manner;
shows a degree of coherence;	is competent and coherent;	is competent and coherent and of some substance;
shows a limited awareness of style.	shows an awareness of style;	exhibits a good sense of style;
	develops creative possibilities with some imagination.	develops creative possibilities with imagination and sensitivity.

Descriptions of grades are given in 6 9.

## 6 12 Listening - Extended GRC

Foundation Level (grades 6, 5)	General Level (grades 4, 3)	Credit Level (grades 2, 1)
Task Content		
The music heard features fundamental and clearly presented musical concepts.	The music heard features some complex but clearly presented musical concepts.	The music heard features complex musical concepts.
<i>Development of critical and discriminatory abilities</i>		
The candidate can demonstrate discriminatory ability to identify:	The candidate can demonstrate discriminatory ability to identify:	The candidate can demonstrate discriminatory ability to identify:
obvious vocal and/or instrumental resources used singly and in combination;	vocal and/or instrumental resources used singly and in combination;	vocal and/or instrumental resources used singly and in combination;
clearly defined aspects of performing technique;	aspects of performing technique;	aspects of performing technique;
clearly defined aspects of musical interpretation.	aspects of musical interpretation.	aspects of musical interpretation.
<i>Gaining of insights into the means by which composers communicate through music</i>		
The candidate can identify:	The candidate can identify:	The candidate can demonstrate understanding of:
main features of the music's structure and design;	aspects of the music's structure and design;	the structure and design of the music;
techniques which contribute to some clearly defined effect in the music.	aspects of the techniques used in achieving the overall effect.	the techniques used in achieving the overall effect.
<i>Development of knowledge and understanding of music of differing styles and cultures</i>		
Within the main developments of 20th century music and the indigenous music of Scotland, the candidate can:	Within the main developments of 20th century music and the indigenous music of Scotland, the candidate can:	Within the main developments of 20th century music and the indigenous music of Scotland, the candidate can:
identify music of differing styles and cultures.	identify music of differing styles and cultures;	identify music of differing styles and cultures;
	show knowledge and understanding of the general background of the music heard;	show knowledge and understanding of the musical, social and historical context of the music heard;
	make appropriate comment on aspects of the music heard.	make appropriate comment on aspects of the music heard.

Descriptions of grades are given in 6 9.

## Teaching and Learning

### 1 Introduction

The Arrangements take account of the elements Solo Performing, Group Performing, Inventing and Listening. Although there is likely to be emphasis on one of the elements at any given time, the elements should not be taught as isolated activities. Sometimes there will be concentration on performing skills; at other times Listening will be the focus of activity; but the teacher should be conscious of opportunities to integrate the elements. The products of Inventing cannot exist unless they are performed and they have no point or purpose unless they are heard. The fundamental principle is that one activity enriches, and is enriched by, the other activities.

Performing activities will be most successful when the process is conceived as a gradual one, maintaining a reasonable balance between musical satisfaction and musical challenge. Presentation of new techniques and material need not occur in every lesson but should be timed to allow for practice and consolidation. Allowance must be made for practice time to permit progress and to cater for those pupils who are unable to practise at home. There is merit in allocating some time for the pleasurable repetition of music already learnt.

The primary role of the teacher in Inventing activities is to provide pupils with a clear remit, focusing on specified and structured problems rather than on vaguely defined tasks. The teacher must be prepared to offer guidance while avoiding over-direction of the work to the point where the product is not the creative work of the pupil. At some stages, detailed guidance may be required but the teacher must be ready to recognise and encourage initiatives from the pupil.

Music selected for Listening should possess qualities which demand attention and should suit the interests, readiness and perceptual ability of the pupils concerned. This "readiness" factor will differ from group to group and is a matter for the judgement of the teacher. By means of questions and directions, he should lead the pupils' attention to the qualities he has chosen to emphasise and thereafter should evaluate the extent to which pupils have perceived the qualities to which attention has been drawn. The aim should be to guide pupils towards musical enjoyment and understanding through music which has both emotional and intellectual appeal.

### 2 Teaching Approaches

To cater for the variety of resources and pupil and staff interests within centres a number of possible teaching approaches is outlined for each of the elements.

#### a Solo and Group Performing

To maintain interest and enthusiasm, music to be performed should be attractive, be suited to the various levels of ability and attainment and include some compositions capable of being learned and performed in a short space of time. In some cases, music may be introduced to consolidate learning, with pieces containing repetitive note patterns which will build the confidence of pupils slow to acquire performance skills; care should be taken, however, to avoid confining such pupils indefinitely to the playing of one or two notes. In other instances parts will be extending and demanding, though care must be exercised to ensure that the notational and technical requirements are matched to the pupil's rate of progress and that a sense of achievement and enjoyment is sustained.

In forming curricular strategies with the emphasis on practical musical activities, there are at least three possible ways of organising Performing activities: multi-instrumental, uni-instrumental and "open door".

i Multi-instrumental

This is variously described as group performance, class ensemble, classroom orchestra, or group music making. Whatever the name, it invariably means music with two or more parts catering for different levels of ability to ensure worthwhile participation by all pupils. Such multi-level ensembles cater well for mixed ability groups.

Any instruments can be used in multi-level ensembles. A popular combination is a mixture of guitars, recorders, glockenspiels, xylophones, metallophones and un-tuned percussion. Pupils who receive additional external instrumental tuition can be integrated very successfully.

ii Uni-instrumental

As the name suggests, this means the teaching of one type of instrument to a group of pupils, for example guitar, recorder or keyboard. By narrowing the area of activity, it may be possible to achieve depth of study in a more concentrated span of time. The outcome of this approach could be solo or group performance.

iii "Open door"

The view expressed in Curriculum Paper 16 "Music in Scottish Schools" that Music departments should open their doors to all pupils who should be encouraged to pursue their own particular interests in music is endorsed.

In following this advice, a number of teachers have provided a more individual service for their pupils. In a group of twenty, five may wish to play rhythm guitar, two bass guitar and four keyboard; five may wish to form a folk group and four a wind ensemble.

Recent advances in technology allow pupils to make significant and sophisticated contributions to solo and group performances. Electronic keyboards, for example, are popular in classroom work, are held in high esteem by pupils, and have the advantage of being usable with headphones enabling pupils to work independently, and to practise at their own pace and level of ability.

Ensemble arrangements

A good course should have sufficient varied material to ensure that pupils of all abilities remain actively involved and in particular that the parts permit progression and encourage pupils to achieve their full potential.

The teacher's arranging skills will be invaluable in catering for a variety of instruments in ensemble and, of course, the pupils' own abilities to organise and arrange for their group should be encouraged. However, in addition to writing classroom arrangements, the teacher should consider the range of published material which exists for ensemble activities. The principal advantage of using classroom arrangements is that these are tailored to the requirements of the ensemble, but many published scores can be equally appropriate for classroom use.

The centre's circumstances will determine the most appropriate organisation for Solo and Group Performing. Some may direct the pupil's choice of two instruments at an early stage, others may wish to encourage the pupil to work with more instruments initially and allow the final choice to be made in the light of experience, but the requirement that Solo Performing be externally assessed by Visiting Examiner towards the end of the two-year course must always be considered.

b Inventing

A process model common to all Inventing activities may be adopted. This model is described in terms of the following stages: stimulus, experimentation, development and product. Although the stimulus plays no part in the assessment, the effectiveness of this initial stage will determine the quality of pupil motivation and response. Ideally, a stimulus should generate a variety of responses and outcomes.

The inventing process requires to go through the refining stages of experimentation and development before culminating in finished form as an improvisation, composition or arrangement.

Inventing should be a practical activity and should be closely integrated with Performing and Listening. Whether the activity is specifically improvising, composing, arranging, or a combination of two or all of these, the invention should be arrived at through experimenting with sound, and should be recorded on tape in its final form.

A course designed to achieve the Inventing purposes, identified in 4 1 2 b should be structured to allow the pupil to explore a number of areas such as time and rhythm, scale and chordal structures, musical textures, instrumental timbre and techniques, structure and design, musical expression, serial and aleatoric approaches, part-writing and harmonisation, electronic and recording techniques and methods of notation.

Lack of skill may restrict a pupil's ability to express himself and too rigid an emphasis on the acquisition of technical skills may inhibit or destroy creative potential. Skills are means, not ends, and it will be important for teachers to judge when these require to be initiated.

It may be helpful to consider a number of possible teaching strategies for each aspect.

i Improvising

Where the emphasis is on improvising, which demands a spontaneous response, there are a number of possible starting points, for example:

a restricted number of notes such as a pentatonic scale or note row; this approach often uses ostinati, singly or in combination, as a basis for improvisation;

a series of chord progressions such as a 12-bar blues, a popular "standard" or an existing score;

an extra-musical stimulus such as a poem, a story, a painting or an environmental theme; this approach to improvisation is sometimes referred to as a descriptive soundscape.

ii Composing

In contrast to improvising, composing allows opportunity for the development and organisation of material into a form capable of re-creation. There are a number of approaches to composition, for example:

the process of improvisation, using any of the starting points listed under improvising, could lead to a composition;

a composition could be arrived at through experimentation without the need for improvisation; for instance, a pupil could compose a song using an existing lyric or poem;

pupils could explore the wide range of effects which can be achieved on electronic recording equipment.

iii Arranging

Although arranging arises from an existing musical framework, it provides an opportunity for pupils to bring to a composition a new dimension, such as a change of style or idiom, altered harmonies, additional parts or different instrumentation. Various approaches to this activity can be identified, for example:

pupils could make their own arrangements of songs or classroom pieces which they have heard or performed; such arrangements could be completed after experimentation and/or improvisation;

pupils could be asked to supply a harmonic background to a given melody having first acquired a degree of harmonic awareness through the use of chords in, for example, a guitar or keyboard course; a familiar song could be used in this context, the pupil experimenting with the selection of chords from a given range or at the pupil's discretion; the song could then be arranged for an increased number of performers.

Through modern technology pupils with even modest performing ability can create sophisticated compositions. Electronic instruments have extensive sound potential and encourage experimentation and development of musical ideas. Using synthesised equipment, drum machines, keyboards, computers and other electronic devices a pupil can demonstrate aural sensitivity and judgement in the manipulation and organisation of sound.

Multi-track recording equipment may assist pupils to develop inventions. Having produced a number of musical ideas, the pupil can build a composition in the following way. After the first part is recorded, subsequent parts are added during playback. The various tracks are then balanced before being "mixed down" to produce a stereophonic tape. This can be the work of one pupil only, or of several. In the field of Inventing, modern technology stimulates initiative and inventiveness, provides incentive for pupils to create musically imaginative work and offers experience in research, experimentation and decision making in the organisation of sound.

Teachers should adopt approaches suited to their circumstances. Care should be taken to ensure the suitability of stimulus, since what is appropriate for one pupil may be totally uninspiring to another. Inventing offers an opportunity for pupils to express themselves, the degree of success being related to the degree of sensitivity to the material. In teaching this element teachers will have to be particularly flexible, patient, encouraging and supportive.

#### c Listening

The designated areas of study constitute an outline syllabus of what is to be assessed rather than a tailor-made teaching programme. The syllabus should be prominent in the design of courses in schools but there is no intention to set limits on what is to be taught, how it is to be taught, or in which order. Nor is there any intention to exclude particular musical enthusiasms and interests of pupils or staff which might be the mainstay of a centre's course.

It will be open to each department to design its own programme of Listening to include recorded excerpts (produced commercially and by pupils) and live performances including pupils' compositions, arrangements and improvisations. Through an integrated programme of practice, discussion, individual and group study, structured practical work, and formal teaching, the aim should be to heighten each pupil's awareness of the creative and expressive possibilities of music, to develop perceptions of musical concepts, and to give insights into the social and historical context which has influenced and been influenced by music.

Treating Listening in isolation could lead to arid presentation of recorded items, resulting in passive hearing rather than informed listening. It is emphasised that in musical experience there is "... need for significant interaction between all modes of music activity - improvising and composing, skill learning, performing and listening. It is largely the provision of opportunity for this interaction that produces the essential feed-back between what the pupils do themselves and what they hear done by others (eg on recordings) and it is this which makes the musical activity in the school grow and spread so that it becomes realistically available for the majority of pupils." (*Paynter 1982*)

Pupil attainment will vary widely but all would be expected to respond at an appropriate level to aspects of style, mood, vocal and instrumental forces, structure and design, social and cultural context, and historical background, as outlined in the Grade Related Criteria for Listening (6 12).

A variety of teaching approaches can be identified.

- i Musical knowledge and concepts may best be remembered and understood through "discovery" in Performing and Inventing with reinforcement through related Listening. Often the teacher will be able to foresee links with a practical lesson and therefore can plan suitable listening material in advance. Advantage should be taken of unplanned discussion arising spontaneously from classroom work. For example, in a lesson, pupils may be set a task to produce an extended composition. It could be that one group of pupils "discovers" a particular form, at which point the teacher may intervene and teach this concept to the class. Part of the teaching would involve follow-up listening to other compositions which use this form.
- ii The teacher may provide prior experience through Listening, so that the pupil becomes aware of musical ideas which he can identify and/or incorporate in his own and in others' music. For example, in a lesson on Inventing, the teacher may want to introduce the concept of *musique concrète* by letting pupils listen to examples before they attempt to create their own compositions.
- iii Although teachers are strongly advised against producing a series of unrelated lessons on Listening with isolated concepts taught in a "checklist" fashion, there may be occasions when a short series of related Listening lessons is appropriate. For example, pupils may experience the pentatonic scale in a variety of contexts.

A combination of resources and methods, including worksheets and use of cassettes/listening posts will allow for different activities to occur simultaneously in the classroom. These methods could involve individuals or groups and would allow for different rates of learning and progress and the availability of appropriate resources and materials would enable independent study in or out of school.

Musical knowledge may be expanded by "building bridges" from one listening experience to another. Appendix III provides examples of how this might be achieved.

### 3 Resources

Following the publication of Curriculum Paper 16 there has been a marked development in music which has led to new approaches to teaching and a greater variety of resources in Scottish secondary schools. The differing resources available to centres have been taken into account in the design of this course.

In Performing and Inventing activities it is essential that sufficient resources are available to ensure active participation by all pupils. Selection could be made from natural sound sources, including voice, which can be used with tuned and untuned percussion instruments, recorders, guitars (acoustic, electric, bass), drumkits and electronic equipment (keyboards, synthesizers and multi-tracking facilities) and instruments often taught by instructors.

The range of equipment and material available in departments has implications for each department's choice of teaching approaches. For example, use of listening posts or headphones linked to instruments will allow different activities to take place simultaneously with a minimum of distraction.

Music departments will require to re-evaluate their materials and to be prepared to revise these in the light of experience, by updating, adapting and/or extending them as required but whatever approaches are adopted, the prime resource is the school's music teaching staff.

Contributions from instructors, especially if classroom-based, would be a welcome bonus, but would not be an absolute prerequisite.

## Assessment for Teaching Purposes

### 1 Aims of Assessment

A basic aim of assessment is to promote pupils' learning. Assessment should not be separated from learning activities. It should form an integral part of the course and its requirements should be planned from the outset to complement the syllabus design.

Assessment will take account of: the purposes identified; the activities involved in achieving these purposes; the skills involved; the understanding of, and responses to, concepts and experiences in the course; the ideas assimilated during the course; the development of sensitivity and insight; the development of creativity.

### 2 Approach to Assessment

Teachers and pupils should become familiar with the idea that assessment takes place within and throughout the course. They should be supported by a definite and clearly stated policy on assessment developed through departmental discussion and related to the centre's and to national policies. This is important, not only to ensure that classroom assessment takes place, but also to assist teachers in carrying out internal assessment for certification.

It is important that the assessment system should be kept simple and manageable without unnecessary testing and recording and that the assessment methods chosen should be appropriate and selected to meet each purpose.

While all forms of assessment are important within the course, certification will depend on assessment carried out towards the end of the course.

Pupils must be made aware of the aims and purposes of the course and of the criteria on which they are being assessed.

Opportunities should be given for self assessment (possibly with either teacher or peer assistance), including involvement in selection of work for assessment purposes. This allows pupils the personal satisfaction of participating in the assessment process.

### 3 The Process of Assessment

To assist Music departments in planning assessment policy, answers are offered to the following questions.

What is to be assessed?

How is the pupil to be assessed?

On what standard will the pupil be assessed?

## What is to be Assessed

Pupil performance will be judged against the purposes related to each of the elements of Performing, Inventing and Listening.

## How the Pupil is to be Assessed

### a The assessment method

The assessment method should be selected because of its suitability for assessing a particular purpose and should reflect the skills which are being assessed. Assessment is a process of professional judgement. The best evidence for fair assessment is often the pupils' course work and the pre-requisite for making the judgement is the teacher's knowledge of the pupils and their past performance. Much assessment can be done informally by the teacher based on the observation of practical activities and on the information gained from comments made and questions asked by pupils.

Certain techniques of assessment will be more appropriate than others depending on the element being assessed; for example:

Solo and Group Performing	- practical tests
Inventing	- folio of tapes
Listening	- objective questions, short and extended answers.

### b Recording the assessment

Progress profiles should be maintained for each pupil. These may be used to monitor pupil progress in practical activities and may provide information on the pieces played, the task content level and the teaching/learning process. Such profiles provide a record of pupil achievement over the duration of the course and may involve teacher, self and/or peer group assessment.

## The Standard on which the Pupil will be Assessed

Standards are described through the statements of Extended Grade Related Criteria given in Section 6. These are the criteria of summative assessment.

## Examples of an integrated approach to Listening

### Example 1

There are many occasions when the observations of features in a piece of music heard may well lead to experiments in Performing and Inventing as well as further Listening.

Take, for example, "Acrobates" in Eric Satie's ballet "Parade". This music is easily accessible and rich in possibilities with its pedal points, ostinati, cross rhythms, brass and percussion effects, glissandi and transparent orchestration. The pedal point and ostinato beginning at bar 77:fig.39 (see below) could be arranged for any combination of instruments and become the basis of a completely new invention, providing opportunity for listening skills, arrangement, composition and performance.

The image shows a musical score for 'Acrobates' from Eric Satie's 'Parade'. The score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Corn, Flap des Tuyaux Bourré de so, Tlpe, Voas, Alt, Villes, and C.B. The Flap des Tuyaux Bourré de so staff features a prominent pedal point and ostinato pattern, with a dashed line indicating a lower register. The Voas staff includes a tempo marking of 76 and the instruction '(ôtez la Sourd.)'. The Alt staff has a 'f rudo' marking. The Villes and C.B. staves are mostly empty, suggesting they are not active in this section.

Out of the ballet "Parade" could develop a unit of study in which reference could be made to the relationship of music to movement and dance.

From "Acrobates" it would be possible to go to the published classroom arrangement of "Gymnopedie" and to note the way in which the same composer has approached different kinds of movement. Another possible link could be with Debussy's "Golliwog's Cakewalk" which reflects the influence of Ragtime music, or Ravel's Bolero which was influenced by the Latin-American styles of the period and illustrates ostinato and instrumental crescendo.

Additional concepts which could arise from this study include pentatonic scale, whole-tone scale and syncopation, with opportunities for Listening and Inventing experience. In the wider context pupils could have opportunity to expand their knowledge of the musical developments of the period.



Example 3

An introduction to chordal progression using major triads I, IV and V could be both aurally and in practice, instrumentally and/or vocally. A series of lessons would establish the basic chord structures with references to appropriate notations as the need arose.

"In the Mood" would give pupils the opportunity to detect and respond to chord changes, allowing scope for improvisation, each according to the level of experience and attainment.

The image shows a musical score for "In the Mood" in 4/4 time. At the top, there is a triplet notation: a quarter note followed by two eighth notes beamed together, with a '3' above them. Below this, there are three staves of music. The first staff starts with a C chord and contains 12 measures of music. The second staff starts with an F chord and contains 12 measures. The third staff starts with a G chord and contains 12 measures. The music consists of a repetitive eighth-note arpeggio pattern.

Discussion of the potential of broken chord invention would reveal the simple, repetitive chordal structure which established this tune as a big band classic. A natural adjunct to the activity would be to listen to an original recording of the work.

The slight diversification of the basic 12 bar progression in "C Jam Blues" should stimulate further activity in listening/inventing and listening/performing. A comparison could be made between the repetitive arpeggio figure of "In the Mood" and the static ostinato of "C Jam Blues", both highly effective.

The image shows a musical score for "C Jam Blues" in 4/4 time. It consists of three staves of music. The first staff starts with a C chord and contains 12 measures. The second staff starts with an F chord and contains 12 measures. The third staff starts with an F chord, then a G chord, and ends with a C chord, containing 12 measures. The music consists of a repetitive eighth-note arpeggio pattern.

Further aural and performing practice in identifying, playing and improvising on chord changes could lead to an understanding of how a mix of harmonic and melodic repetition, stepwise motion and leaping or static melodic figures can provide balance, unity and variety.

A further stage could be to experiment with the sound of blues scales to establish the concept of blues music as developed by the black musicians of America's southern states.

The ambience and variety of the blues might be reinforced by playing, singing, and listening to "St Louis Blues" which presents an image of sadness both verbally and musically.



"I hate to see the ev'nin' sun go down  
I hate to see the ev'nin' sun go down  
'Cause my baby he done left this town."

Effects of flattened ("blue") notes could be explored aurally in performing, inventing and in further listening.

If it was decided to pursue further a blues-based approach, a possible development could be a study of the permeation of the blues influence to be found in a wide range of 20th century music, eg Gershwin's "Summertime" and the more extensive "Rhapsody in Blue", and the slow movement of Malcolm Arnold's "Concerto for Guitar".

In such a sequence of events music heard would have included pupil performances and inventions as well as recordings of excerpts of complete works.

The programme might have included:

"In the Mood"	Classroom arrangement; pupil arrangement; improvisation composition on I IV V progressions; Big Band.
"C Jam Blues"	As above plus Oscar Peterson Trio.
"St Louis Blues"	As above plus experimentation with flattened ("blue") notes; Smith/ Armstrong recording.
"St Louis Blues March"	Big Band.
"Summertime"	Vocal with orchestra; improvisation (eg Miles Davis).
"Rhapsody in Blue"	Excerpt for solo piano and orchestra.
Arnold Concerto	Excerpt from 2nd movement for solo guitar and orchestra.

Among the concepts experienced could be:

Melody	Broken-chord, Arpeggio, Sequence, Repetition, Step, Leap, Sound, Silence;
Rhythm	Accent, Bar, Syncopation, Repetition, Ostinato, March, Rock, 4-beat, Slow, Fast;
Timbre	Vocal, Instrumental, Orchestral, Group, Big Band, Dixieland, Trumpet, Guitar, Piano, Drums, Sections;
Texture, Structure and Design	Concerto, Rhapsody, Musical show, Harmony, Chord, Arpeggio, Solo, Accompanied, Ensemble, Ostinato, Blues, 12 Bars, Gospel, Soul, Rock and Roll, Call and Answer;
Harmony	Chord progression : I IV V, Major, Minor;
Dynamics	Graduation by intensity of sound and by instrumental addition and subtraction, Crescendo, Decrescendo, Balance, Contrast.

Knowledge acquired could include some understanding of the development of blues, its cultural and social background, styles and structure, and influence; emergence of the Big Bands in a musical, cultural and social context, and their eventual eclipse by Rock and Roll. Extension of the study could include Ragtime, Dixieland, Reggae and Heavy Metal.