

National Unit Specification: general information

UNIT Music: Listening (Higher)

CODE DV41 12

COURSE Music (Higher)

SUMMARY

This Unit is intended for candidates who have an interest in listening to music and who wish to develop their knowledge and understanding of it. Candidates may study the Unit as part of a general education, as a leisure interest or for vocational reasons. It is likely that candidates will have attained a level equivalent to Standard Grade Music at Credit Level or Intermediate 2 Music.

This Unit can be studied on its own or as part of the Higher Music Course. It is one of a series of Listening Units which progresses from Access to Advanced Higher. It builds on previous levels of attainment by expanding the range of styles, genres and compositional techniques studied, and by seeking a more sophisticated level of conceptual knowledge and understanding. Additionally, it furthers candidates' understanding of the relationship between music heard and how it is written by developing their knowledge of musical notation.

OUTCOMES

1. Demonstrate knowledge and understanding of musical concepts.
2. Demonstrate knowledge and understanding of musical literacy.

RECOMMENDED ENTRY

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

- ◆ Standard Grade Music at Credit level
- ◆ Music: Listening Intermediate 2 Unit

Administrative Information

Superclass: LF

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National Unit Specification: general information (cont)

UNIT Music: Listening (Higher)

CREDIT VALUE

1 credit at Higher (6 SCQF credit points at level SCQF 6*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

CORE SKILLS

There is no automatic certification of Core Skills or Core Skill components in this Unit.

National Unit Specification: statement of standards

UNIT Music: Listening (Higher)

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

OUTCOME 1

Demonstrate knowledge and understanding of musical concepts.

Performance Criteria

- a) Identify stylistic features of music heard
- b) Identify compositional features of music heard in terms of melody, harmony, rhythm, structure, timbre, genre and form

OUTCOME 2

Demonstrate knowledge and understanding of musical literacy.

Performance Criteria

- a) Notated music is accurately related to musical excerpts heard
- b) Music is notated correctly

EVIDENCE REQUIREMENTS FOR THIS UNIT

Evidence Requirements apply to the Unit as a whole.

To demonstrate satisfactory attainment of both of the Outcomes and all of the Performance Criteria, candidates should produce written or oral recorded evidence of responses to questions.

Evidence should be produced on one occasion and the assessment will take the form of a closed-book, supervised test, with a time limit of one hour. The assessment will test aural discriminatory skills in identifying stylistic and compositional concepts in music, and in relating notated music to music heard; it will test rudimentary knowledge and understanding in theoretical questions which relate to music notation.

Details of the concept and literacy content specified for this level are given in the Appendix to this Unit.

The instrument of assessment will provide opportunities for all Outcomes to be fulfilled, by means of sampling across the range of content of the Unit. If re-assessment is required, it should contain a different sample from the range of content and employ different musical contexts. The standard to be applied and the breadth of coverage are illustrated by the National Assessment Bank items for this Unit. If a centre wishes to design its own assessments for this Unit, they should be of a comparable standard.

National Unit Specification: support notes

UNIT Music: Listening (Higher)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

Candidates will have the opportunity to further their listening experience in a wide variety of styles and genres, and to develop and refine their knowledge and understanding as expressed in a framework of concepts. Their understanding of concepts and musical notation will be further aided by the practice of following scores during their listening.

An appreciation of compositional concepts achieved through studying this Unit is of particular relevance to those studying the Higher Music Course, where an integrated understanding arises from the experience of listening, composing and performing.

Candidates studying the Unit as part of the Higher Music Course will find that their understanding of concepts is further enhanced by the study of musical works prescribed for Course assessment purposes by SQA; these will provide a familiar context for assessment of knowledge and understanding in the Question Paper for the Course, where conceptual knowledge is tested by questions relating to known and previously unknown pieces of music.

Details of the concept and literacy content specified for this level are given in the Appendix to this Unit.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

This Unit can be delivered in a variety of teaching situations: in groups, in class or through individual learning. The learning and teaching approach taken by the centre can vary according to preference, with the concept content being covered, for example, through a chronological approach, through a selection of topics, or simply through the study of a representative group of musical works.

While the outcomes of the Unit are assessed theoretically and in the context of fairly short excerpts, candidates should, wherever possible, have the opportunity to gain conceptual knowledge and understanding by listening to, and studying, complete pieces or movements. The experience of listening to and discussing live performances and even video recordings will enhance the learning experience of candidates.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Assessment is likely to take place towards the end of the Unit. Assessors should ensure that sufficient time is allowed for remediation and re-assessment. In approaching the end of Unit assessment candidates will benefit from smaller scale tests of a preparatory nature

Centres will find that the National Assessment Bank items for this Unit provide useful assessment tools and give guidance for assessing candidate performance against the Performance Criteria detailed in the Statement of Standards.

National Unit Specification: support notes (cont)

UNIT Music: Listening (Higher)

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).

APPENDIX

HIGHER CONCEPT CONTENT

The Concept Content at this level subsumes the content from previous levels.

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
ACCESS 3	<ul style="list-style-type: none"> ◆ Ascending ◆ Descending ◆ Stepwise, Leaping ◆ Broken chord ◆ Repetition ◆ Sequence ◆ Phrase ◆ Question, Answer 	<ul style="list-style-type: none"> ◆ Chord ◆ Chord change ◆ Discord 	<ul style="list-style-type: none"> ◆ Repetition ◆ Faster, Slower ◆ Pause ◆ Accented ◆ Beat/Pulse ◆ Simple Time: 2/3/4 Beats in the bar ◆ On the beat, Off the beat ◆ Pattern ◆ Drum fill ◆ Scotch snap 	<ul style="list-style-type: none"> ◆ Single line ◆ Unison/Octave ◆ Harmony ◆ Solo ◆ Ensemble ◆ Ostinato/Riff ◆ Round ◆ Accompanied ◆ Unaccompanied ◆ Repetition, Contrast ◆ Section 	<ul style="list-style-type: none"> ◆ Sound/Silence ◆ Louder/Softer ◆ Sustained, Staccato, Legato ◆ Striking, Blowing, Bowing, Strumming, Plucking, Slapping ◆ Orchestra: Woodwind, Brass, Strings, Percussion ◆ Bands: Brass, Pipe, Rock, Steel, Scottish Dance, Wind/Military ◆ Groups: Folk, Pop, Jazz ◆ Instruments: Electric Guitars Acoustic Guitar Drumkit Keyboards: Piano, Organ, Synthesiser Accordion, Fiddle, Pipes ◆ Voice, Vocal, Choral, Lead vocals, Backing vocals 	<ul style="list-style-type: none"> ◆ Baroque ◆ Jazz ◆ Rock ◆ Pop ◆ Scottish ◆ March ◆ Strathspey ◆ Reel ◆ Waltz ◆ Latin American

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/FORMS
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Theme ◆ Variation ◆ Imitation ◆ Ornament ◆ Scales: Pentatonic, Major, Minor, Chromatic ◆ Semitone, tone ◆ Scat singing 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V in Major ◆ Tonality: Major, Minor ◆ Vamp ◆ Drone ◆ Change of key 	<ul style="list-style-type: none"> ◆ Down beat, Up beat ◆ Anacrusis ◆ Compound time ◆ Speed Change: Accelerando, Rallentando, Rubato ◆ Syncopation 	<ul style="list-style-type: none"> ◆ Chords ◆ Cluster ◆ Arpeggio ◆ Walking Bass ◆ Descant ◆ Contrary Motion ◆ Canon ◆ Binary, Ternary ◆ AB, ABA, AABA ◆ Minuet and Trio ◆ Rondo ◆ Theme and Variations ◆ Programme ◆ Middle 8 	<ul style="list-style-type: none"> ◆ Crescendo, Diminuendo ◆ Individual instruments: Orchestra, Keyboard, Folk, Scottish, String ◆ Recorders, Pan pipes ◆ Voices: Soprano, Alto, Tenor, Bass ◆ Effects: Bending, Rolls ◆ Distortion, Reverb, Delay ◆ Electronic drums ◆ Ghanaian drum ensemble ◆ Gamelan ◆ Latin percussion ensemble ◆ Ceilidh band ◆ Chamber Music 	<ul style="list-style-type: none"> ◆ Blues ◆ Ragtime ◆ Swing ◆ Romantic ◆ Opera ◆ Musical ◆ Fanfare ◆ Concerto ◆ Symphony ◆ Gaelic Psalms ◆ Scots ballad ◆ Bothy ballad ◆ Waulking song ◆ Mouth music ◆ Slow air ◆ Ghanaian ◆ Indonesian gamelan ◆ Improvisation ◆ Jig ◆ Samba ◆ Salsa

APPENDIX (cont)

	COMPOSITIONAL TECHNIQUES				CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Modulating ◆ Relative major ◆ Relative minor ◆ Tonal ◆ Atonal ◆ Grace note ◆ Trill ◆ Syllabic word setting ◆ Melismatic word setting ◆ Word painting ◆ Interval ◆ Blues scale ◆ Whole-tone scale 	<ul style="list-style-type: none"> ◆ Chord Progressions using I, IV, V & VI in Major and Minor Keys ◆ Modulation ◆ Modulation to Relative Minor ◆ Perfect Cadence ◆ Imperfect Cadence ◆ Tierce de Picardie ◆ Suspension ◆ Passing note ◆ Interval ◆ Consonance, Dissonance 	<ul style="list-style-type: none"> ◆ Groupings in Simple and Compound time ◆ Cross rhythms ◆ Triplets ◆ Dotted rhythms 	<ul style="list-style-type: none"> ◆ Pedal ◆ Inverted Pedal ◆ Ground Bass ◆ Alberti Bass ◆ Homophony ◆ Polyphony ◆ Contrapuntal ◆ Obbligato ◆ Countermelody ◆ Strophic ◆ Through-composed ◆ Coda ◆ Cadenza 	<ul style="list-style-type: none"> ◆ Voices: Mezzo-Soprano, Countertenor, Baritone ◆ Muted/Con sordino ◆ Glissando ◆ Flutter tonguing ◆ Double stopping ◆ Arco ◆ Pizzicato ◆ Col legno ◆ Tremolando/Tremolo ◆ Vibrato ◆ A cappella ◆ Register ◆ 12-String guitar ◆ Slide guitar ◆ Fretless bass guitar ◆ Sitar ◆ Tabla 	<ul style="list-style-type: none"> ◆ Dixieland ◆ Boogie-woogie ◆ Impressionist ◆ Minimalist ◆ Aleatoric ◆ Classical ◆ Scherzo ◆ Cantata ◆ Oratorio ◆ Passion ◆ Chorale ◆ Hymn tune ◆ Pibroch ◆ Recitative ◆ Aria ◆ Chorus ◆ Soul ◆ Country ◆ Indian

APPENDIX (cont)

COMPOSITIONAL TECHNIQUES					CONTEXTS	
	MELODIC	HARMONIC	RHYTHMIC	STRUCTURAL	TIMBRE	STYLES/ FORMS
HIGHER	<ul style="list-style-type: none"> ◆ Mode ◆ Harmonic and Melodic minor ◆ Acciaccatura ◆ Appoggiatura ◆ Turn ◆ Mordent ◆ Microtone ◆ Tritone ◆ Tone row 	<ul style="list-style-type: none"> ◆ Plagal cadence ◆ Interrupted cadence ◆ Dominant 7th ◆ Diminished chord ◆ Diminished 7th ◆ Augmented chord ◆ Added 6th ◆ Polytonality 	<ul style="list-style-type: none"> ◆ Time changes ◆ Pulse and Beat ◆ Irregular metres ◆ Three against two ◆ Hemiola ◆ Augmentation ◆ Diminution 	<ul style="list-style-type: none"> ◆ Episode ◆ Exposition ◆ Subject ◆ Countersubject ◆ Transition ◆ Bridge ◆ Basso continuo ◆ Sonata form ◆ Antiphonal ◆ Inversion ◆ Retrograde ◆ Tonal answer ◆ Real answer ◆ Leitmotiv ◆ Stretto ◆ Ritornello 	<ul style="list-style-type: none"> ◆ Harmonics ◆ Coloratura ◆ Sprechgesang ◆ Consort ◆ Ripieno, Concertino 	<ul style="list-style-type: none"> ◆ Renaissance ◆ Nationalist ◆ Serial ◆ Neo-classical ◆ Late Romantic ◆ Jazz-funk ◆ Musique concrète ◆ Pavan & Galliard ◆ Plainchant ◆ Mass ◆ Motet ◆ Madrigal ◆ Overture ◆ Sonata ◆ Suite ◆ Concerto grosso ◆ Anthem ◆ Air ◆ Chant ◆ Chorale prelude ◆ Ballett ◆ Chaconne, Passacaglia ◆ Fugue ◆ Lied, Song cycle ◆ Symphonic/Tone poem ◆ Da capo aria

HIGHER LITERACY CONTENT

The Literacy Content at this level subsumes the content from previous levels.

	MELODIC	HARMONIC	RHYTHMIC	TIMBRE
INTERMEDIATE 1	<ul style="list-style-type: none"> ◆ Treble Clef Stave: C – A⁷ ◆ Notation of Repetitions and Sequences 	-----	<ul style="list-style-type: none"> ◆ Semibreve, Dotted Minim, Minim, Crotchet, Paired Quavers ◆ Barlines ◆ Double Barlines ◆ Repeat Signs ◆ 2/4, 3/4, 4/4 ◆ Accelerando, Rallentando ◆ Allegro, Andante, Adagio 	<ul style="list-style-type: none"> ◆ <i>f</i> Forte <i>p</i> Piano ◆ Crescendo, Diminuendo
INTERMEDIATE 2	<ul style="list-style-type: none"> ◆ Tones, Semitones, Accidentals ◆ Scales and Key Signatures: C, G and F Major, A Minor 	<ul style="list-style-type: none"> ◆ Chords of C, G and F Major, and A Minor 	<ul style="list-style-type: none"> ◆ Dotted Crotchet + Single Quaver ◆ Grouped Semiquavers ◆ Dotted Quaver + Semiquaver ◆ Scotch Snap ◆ 1st and 2nd Time Bars 	<ul style="list-style-type: none"> ◆ <i>ff</i> <i>pp</i>
HIGHER	<ul style="list-style-type: none"> ◆ Bass Clef: E₂, - C ◆ Note-naming and Transposing into bass clef 	<ul style="list-style-type: none"> ◆ Chords: I, IV, V & VI in Major and Minor Keys ◆ Naming and writing diatonic intervals formed from the tonic 	<ul style="list-style-type: none"> ◆ 6/8 Time with straightforward note groupings, excluding dotted quavers ◆ Triplets ◆ Rests: Quaver – Semibreve ◆ Da capo, Dal segno, Fine 	<ul style="list-style-type: none"> ◆ Slurs ◆ Accents ◆ Staccato marks ◆ Phrase marks ◆ <i>sfz</i>