



## **National Unit specification: general information**

**Unit title:** Music Making: Solo (Orchestral Strings) 2

**Unit code:** EF8R 09

**Superclass:** LH

**Publication date:** October 2011

**Source:** Scottish Qualifications Authority

**Version:** 02

## **Summary**

The purpose of this Unit is to build upon elementary solo performance skills on an orchestral stringed instrument. In particular, it introduces basic musical terms and directions and encourages the development of effective work/practice routines.

## **Outcomes**

- 1 Perform a programme of music in a variety of styles.
- 2 Interpret basic musical terms and directions.
- 3 Operate an effective work/practice routine.

## **Recommended entry**

While entry is at the discretion of the centre, candidates would normally be expected to have attained Music Making: Solo 1 (EF94 08) or equivalent. Entry to this Unit may also be by audition.

## **Credit points and level**

1 National Unit credit at SCQF level 3: (6 SCQF credit points at SCQF level 3\*)

*\*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.*

## **General information (cont)**

**Unit title:** Music Making: Solo (Orchestral Strings) 2

### **Core Skills**

Opportunities to develop aspects of Core Skills are highlighted in the Support Notes of this Unit specification.

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

## National Unit specification: statement of standards

### Unit title: Music Making: Solo (Orchestral Strings) 2

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

#### Outcome 1

Perform a programme of music in a variety of styles.

##### Performance Criteria

- (a) The performance of the music programme is fluent, demonstrating appropriate phrasing and awareness of style.
- (b) Each performance item within the programme is accurate in terms of pitch and rhythm.
- (c) The performance includes a variety of styles within the programme.

##### Note on range for the Outcome

- ◆ Melodies: combining stepwise and interval movement; scalar and arpeggio passages.
- ◆ Time signatures: 2 3 4  
4 4 4
- ◆ limited number of rhythmic patterns
- ◆ simple syncopated rhythms; major and minor keys.
- ◆ Accessible key signatures.
- ◆ Contrasting programme: length should last between 4 and 8 minutes.

#### Outcome 2

Interpret basic musical terms and directions.

##### Performance Criteria

- (a) The performance programme is accurate in terms of tempi.
- (b) The interpretation of dynamics is appropriate.
- (c) Appropriate articulation is applied.

##### Note on range for the Outcome

- ◆ Tempi: andante; moderato; allegro; rallentando; ritenuto; repeat marks.
- ◆ Dynamics: (pp); (mp); (p); (mp); (f); (ff); crescendo; diminuendo.
- ◆ Articulation: legato; slurs; phrasing; anacrusis; note and rest values (semibreve, minim, dotted crotchet, crotchet, quavers).

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

**Unit title:** Music Making: Solo (Orchestral Strings) 2

### **Outcome 3**

Operate an effective work/practice routine.

#### **Performance Criteria**

- (a) The practice routine demonstrates working independently and/or in co-operation with others.
- (b) Work practice routines include setting and completing targets, evaluating and reviewing performance.
- (c) Musical instruments, materials and equipment are appropriately maintained.
- (d) The practice and performance routine is regular and well organised.

#### **Note on range for the Outcome**

Candidate diary: date; title of piece of music; musical and technical targets; candidate/tutor progress evaluation; completion/recording dates.

#### **Evidence Requirements for this Unit**

Evidence is required to demonstrate that candidates have achieved all Outcomes and Performance Criteria.

#### **Outcome 1**

Performance evidence based on a live performance programme, lasting between 4 and 8 minutes.

#### **Outcome 2**

Performance and diary evidence conveying awareness of both written and oral musical terms and directions.

#### **Outcome 3**

Systematic and regularly maintained candidate diary. This diary should be interactive between candidate and tutor.

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

### **Unit title:** Music Making: Solo (Orchestral Strings) 2

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**

This is one of a series of music making Units. There are Units both for solo performing and group performing. The individual solo performing Units cover a variety of instruments and voice. The group performing Units are also suitable for a variety of instruments and voice. The Units range from basic skills at level 1 to more advanced skills at level 5. All the Units cover aspects of performing, interpreting, and practising.

The programme of pieces should be carefully selected to encourage the gradual development of solo performance skills appropriate to the chosen orchestral string instrument.

Technical demands should include melodies which combine stepwise and interval movement, scalar and arpeggio passages. Candidates should become familiar with accessible keys appropriate to the chosen orchestral string instrument (eg the keys of C, G, F, D major, A, D minor). It should be noted that these keys may not be the most accessible for certain instruments, in which case, centres should consider the most appropriate keys.

Rhythmic features should be moderately demanding including simple syncopated rhythms. Candidates should be encouraged to develop good techniques; (eg appropriate fingering, coordination of hands, etc., as appropriate to the orchestral string instrument chosen).

### **Guidance on learning and teaching approaches for this Unit**

Centres may find the following guidance helpful in planning appropriate learning and teaching strategies.

#### **Orchestral Strings**

Establish an appropriate playing position for standing and sitting; appropriate wrist, arm and elbow positions; straight bow; bow tension; adequate bow resin; bow lifts; right hand pizzicato.

Finger patterns; eg 0 1 2 3 4; 0 1 23; 0 11 22 33; etc.

Learning and teaching activities should provide opportunities for candidates to consider, discuss and review their experiences. Candidate-centred learning approaches should be encouraged. Candidates should be involved in setting targets, working independently and cooperatively with others. Systematically recording, reviewing and evaluating progress. Candidates should be encouraged to develop an appropriately positive regard for self, others and their needs. This should be demonstrated by taking responsibility for the care and maintenance of musical instruments and safe operation of equipment.

## National Unit specification: support notes (cont)

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### Guidance on approaches to assessment for this Unit

The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged.

Accurate records should be made of the assessment instruments used showing how evidence is generated for each Outcome and providing marking schemes and/or checklists etc. Records of candidates' achievements should be made available for external verification.

For Outcome 1, candidates should perform at least two contrasting pieces of music within the programme. The overall performance should be fluent. Any faltering or stumbling should not be so frequent as to destroy the overall effect of the performance.

For Outcome 2, candidates should be encouraged to develop an understanding of the meaning of musical terms and directions, and note these in their diary (eg rall - gradually slower etc.). Where elements of the range are not covered in performance, evidence should be demonstrated, within a candidate diary.

At this level, the reading of standard notation is not obligatory, but should be actively encouraged.

For Outcome 3, candidates should be involved in an active learning process. The process should be evidenced through a diary showing:

- ◆ title and level of piece performed
- ◆ specific musical targets noted, providing opportunities for review and evaluation
- ◆ dates of completion of targets/performance/recording as appropriate
- ◆ areas of organisational responsibilities undertaken.

Formative assessment should operate as an integral part of learning and teaching and should be considered when planning the delivery of the Unit. Performances should be recorded throughout the course, encouraging review, evaluation and target setting. An interactive candidate diary should provide evidence of this process.

Summative assessment should take the form of a recording of a solo performance programme, lasting between 4 and 8 minutes. Recordings should be audibly clear, with the candidate's work easily identifiable. Each individual candidate's performance evidence should be recorded as a coherent continuous programme.

### Opportunities for the use of e-assessment

E-assessment may be appropriate for some assessments in this Unit. By e-assessment we mean assessment which is supported by Information and Communication Technology (ICT), such as e-testing or the use of e-portfolios or e-checklists. Centres which wish to use e-assessment must ensure that the national standard is applied to all candidate evidence and that conditions of assessment as specified in the Evidence Requirements are met, regardless of the mode of gathering evidence. Further advice is available in *SQA Guidelines on Online Assessment for Further Education (AA1641, March 2003)*, *SQA Guidelines on e-assessment for Schools (BD2625, June 2005)*.

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

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### **Opportunities for developing Core Skills**

In undertaking this Unit candidates will have opportunities to develop Core Skills. In relation to *Problem Solving*, successful management of their music practice routine may require effective planning and organising on an ongoing basis. In addition, the requirement to describe music performed through the medium of a programme note may develop written and/or oral *Communication* skills.

### **Disabled candidates and/or those with additional support needs**

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering whether any reasonable adjustments may be required. Further advice can be found on our website [www.sqa.org.uk/assessmentarrangements](http://www.sqa.org.uk/assessmentarrangements)

## History of changes to Unit

| Version | Description of change  | Date       |
|---------|--|------------|
| 02      | Updated to match the new shell and 31/07/2011 finish date removed. | 11/10/2011 |
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