National 3 Music Course Support Notes

Contents

Unit Support Notes — Understanding Music (National 3)   **46**

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 3 Music Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Added Value Unit Specification*, and the Unit Specifications for the Units in the Course.

General guidance on the Course

Aims

The National 3 Music Course is designed to help learners develop their knowledge of music concepts and music literacy and to integrate and apply this understanding in practical learning activities.

In this Course, learners will:

develop performing skills in solo and/or group settings on two selected instruments or on one instrument and voice	create music using straightforward compositional methods and music concepts and develop understanding of the things that influence composers and their work

National 3 Course

develop understanding of music and musical literacy by listening to music and identifying simple music signs, symbols and music concepts	identify areas for improvement in their work, with support and guidance

Progression into this Course

Entry to this Course is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Course:

♦ some prior experience of playing a musical instrument and/or singing
♦ a basic awareness of common music styles

This underpinning knowledge could also be evidenced by having the following qualifications:

♦ National 2 Performance Arts Course or relevant component Units

This Course is particularly suitable for learners with an interest in music and who enjoy experiential learning through practical activities.

In this Course, some Curriculum for Excellence experiences and outcomes may provide an appropriate basis for entry to the Course.

Centres wishing to establish the suitability of learners without prior qualifications and/or experiences and outcomes may benefit from carrying out a review of prior learning.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

Additional information on skills development can be found in the Unit Support Notes.

The mandatory subject skills, knowledge and understanding that will be assessed across the National 3 Music Course are:

♦ performing music on two selected instruments, or using instrument and voice in solo and/or group programmes
♦ reflecting with some support, on their musical and creative skills

Repeated practice and rehearsal will be required for learners to be able to perform a programme of music with sufficient technical skill and control when performing in solo or as part of a group.

Skills developed could include, for example, negotiating and working collaboratively with others, interpersonal skills development including resilience and basic self-management opportunities and the chance to gain valuable insights from others which could be used to help improve their own technical and musical skills.

Using structured supported reflection at this level, will help learners to identify their personal strengths and any areas for improvement in their own work and practice.

♦ a basic understanding of the creative process, the things that influence and inspire composers and how they use music concepts in their music
♦ creating their own original music using straightforward compositional methods and simple music concepts

This part of the Course gives learners the opportunity to use and apply their understanding of music and simple music concepts in creative ways. The focus should be on creative experimentation and exploration using composing, arranging or improvisation techniques as appropriate.

To support these activities, teachers/lecturers should help guide learners to review their creative choices, options and decisions and develop an understanding of how others create music compositions. This part of the Course could also provide opportunities to help learners develop their discriminatory aural judgement when creating ideas for music that make musical sense.

Creative activities could include composing music for a specific purpose, using music to 'draw' a scene, combining visual and aural learning modes and other creative project-based approaches to learning.

♦ the ability to identify and recognise level-specific annotated music signs and symbols
♦ recognising and distinguishing level-specific music concepts and music styles

Developing learners' ability to aurally discriminate between different styles and music concepts will involve active listening. Teachers/lecturers should encourage this through structured listening tasks and activities. Where possible, learning about music and music styles should be contextualised and relevant to learners, helping them to understand the influences that shape Scottish music and music of other cultures.

This process could include study of a diverse range of music, using a rolling programme of structured activities helping learners to understand and distinguish between the music concepts in each piece of the music. This could be, for example, by engaging learners with individualised listening programmes based on specific music concepts using ICT-based online resources or centre-developed materials.

These skills can be developed on an ongoing basis throughout the Course.

Teachers/lecturers should ensure that learners are fully aware of the wide range of skills, knowledge and understanding that they are developing in the Units and Course as a whole. This should include all subject-related skills, knowledge and understanding. It is also important to highlight any associated transferable learning that is taking place which supports the development of skills for learning, skills for life and skills for work.

Progression from this Course

A number of SQA Courses would provide learners will valuable opportunities to further develop their interest in Music, including for example:.

♦ other SQA qualifications in Music or related areas, including the National 4 Music Course

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured progression involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

The Units in the Music Courses from National 3 to Advanced Higher level are designed in a hierarchy. This means that learners may be able to achieve and be certificated for a Unit at the level above the level of the Course they are doing. This could be achieved for example by learners within the class group completing similar practical activities and their work being differentiated and benchmarked against the assessment standards and evidence requirements at different SCQF levels.

The range and progressive nature of music concepts at each successive SCQF level have been designed to minimise repetition and to create challenge for learners at all levels.

Additional information and guidance on possible approaches and strategies are included in the 'Approaches to learning and teaching' section. This section also provides some suggestions for teachers/lecturers working with differentiated levels within a group of learners.
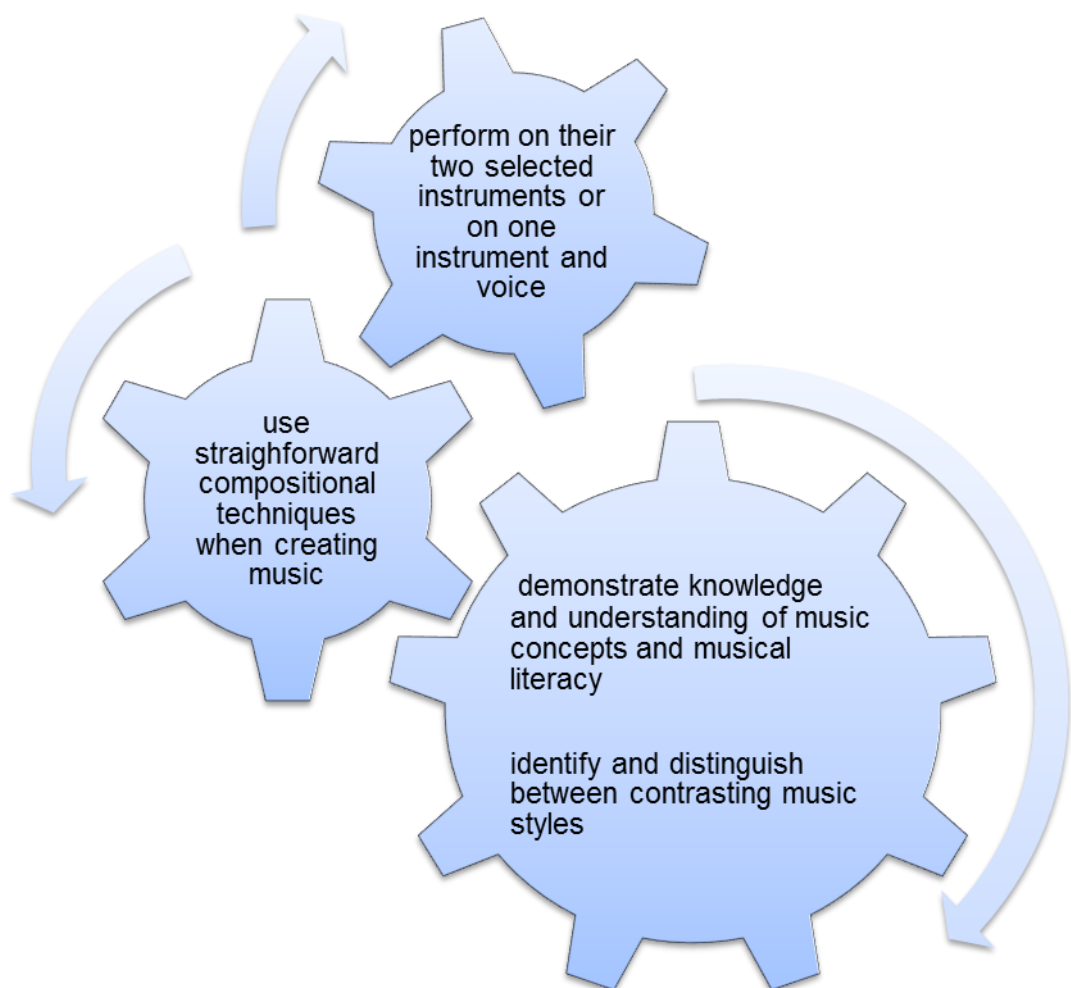
Approaches to learning and teaching

The need to encourage personalisation and choice is a recurring theme for qualifications developed to support the Curriculum for Excellence programme. It is important for teachers/lecturers to create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of learning and teaching strategies which suit the needs of all learners.

This Course has been designed with a variety of opportunities for personalisation and choice for centres and learners. It also includes opportunities to use technology in a range of innovative and creative ways.

Using technology can be a valuable resource and one approach which can help when creating inclusive learning. Combining these with innovative and teaching approaches can also help the development of musical creativity. Further guidance on how technology can support music learning, teaching and assessment is given in the Unit Support Notes.

On successfully completing the National 3 Music Course, learners will be able to:

perform on their two selected instruments or on one instrument and voice

use straighforward compositional techniques when creating music

demonstrate knowledge and understanding of music concepts and musical literacy

identify and distinguish between contrasting music styles

This Course has been developed to reflect Curriculum for Excellence values, purposes and principles. The approaches to learning and teaching developed by individual centres should reflect these principles. Learners should spend less time passively listening to the teacher; instead learners, often working together, should talk, listen, write, read or reflect on a topic while the teacher acts as a facilitator.

A wide range of teaching methodologies should be used in the delivery of the Course. These could include whole-class or direct teaching opportunities. These could be balanced by using activity-based learning activities such as peer teaching, individual and group work tasks, performances and/or presentations and problem-based learning to develop learners practical skills.

Throughout their learning teachers/lecturers could encourage learners to reflect on their learning, using for example and pupil-generated questions for reflection. The skills and underpinning knowledge that learners will develop in this qualification are based on developing their understanding of level-specific music concepts and related music literacy. These skills are developed and consolidated across the full range of learning experiences in the Units within the Course. A table of the mandatory Music Concepts and musical literacy for this Course is provided in Appendix 2.of the *Understanding Music* Unit Support Notes.
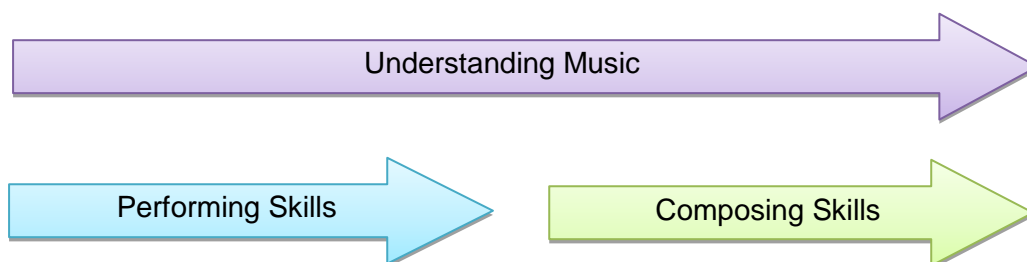
Learning about Scotland and Scottish culture will enrich the learners' learning experience and help them to develop the skills for learning, life and work they will need to prepare them for taking their place in a diverse, inclusive and participative society. Where there are opportunities to contextualise approaches to learning and teaching to Scottish contexts, teachers and lecturers should do this.

Sequencing and delivery — Units and the Course
Centres should be aware that there are many different ways of delivering the National 3 Music Course. The following information provides some advice on possible approaches for delivery and for developing learning and teaching approaches for the Course:

There are three mandatory Units in the National 3 Music Course. The level of demand in each Unit corresponds with the Scottish Credit and Qualifications Framework at level 3.

The Units may be delivered in any order. Although they may be delivered sequentially or concurrently, an integrated approach to delivery is best for promoting effective learning as shown below.

Understanding Music

Performing Skills

Composing Skills

All of the Units in the Course include practical learning activities allowing learners to integrate and apply their knowledge of music concepts and music literacy in a range of contexts. Learners will listen to a variety of music during the Course and will develop discriminatory awareness of a range of music styles and music concepts. These concepts will underpin the study and exploration of music across the Course.

The concepts for the Curriculum for Excellence Music Courses are categorised under the following broad headings:

♦ styles
♦ harmony and melody
♦ rhythm and tempo
♦ texture, structure and form
♦ timbre and dynamics

The Course could be delivered in a variety of learning and teaching ways. In some cases learners may also choose to complete Units on a free-standing basis.

Performing activities in the Course provide opportunities for learners use ongoing practice and rehearsal to develop the quality of their technical and performance skills. They may provide useful opportunities for shared listening experiences and may also be used a stimulus for composing activities.

When composing or creating their own original music, learners should be encouraged to investigate the different ways composers develop ideas and music, before beginning to explore and experiment and develop their own ideas and music in structured activities.

Creating music can be approached in a variety of ways depending on the skills and abilities of each learner. For some learners this may be by generating musical ideas using stimuli, inspiring them to develop their ideas through improvised playing. Learners at this level may also benefit more from using more structured creative activities and approaches.

Whichever approach is used, learners should use their knowledge and understanding of music from across the Course when developing their own ideas for music.

Practical activities in this Course could lend themselves to group work, and this should be encouraged at this level. Co-operative and collaborative learning approaches support and encourage learners to achieve their full potential. Unlike individual learning, learners engaged in these strategies can capitalise on one another's resources and skills — asking one another for information, weighing up and considering one another's ideas and monitoring the group's work.

Integration within and across Units
A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with retention of skills so that they may be transferable and capable of being applied to new and different contexts but it also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment.

This Music Course has been designed to provide opportunities for learning and teaching activities which promote integration and to create opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities.

Lists of permitted instruments and combinations of instruments and exemplification of appropriate levels of difficulty are available on SQA's website: www.sqa.org.uk.

Teachers/lecturers should support learners to reflect on their learning across the Course. This process could help learners to see the links and interconnectivity between the individual Units in the Course. By reflecting on and encouraging them to discuss their thoughts and insights, learners will become progressively more able to reach informed choices and to identify opportunities for improving their skills and knowledge of music. They will also learn to more effectively discriminate the strengths and areas for improvement that exist in their creative composing work and in the performances and compositions of others.

Developing skills for learning, skills for life and skills for work

Teachers/lecturers should try to make learners aware of the skills knowledge and understanding that they are developing throughout the Course. By considering and using tailored teaching and learning approaches, teachers/lecturers can help learners to address and develop their skills more effectively and identify ways they might improve on them.

A variety of skills for learning, skills for life and skills for work will be developed in the Course. Some examples of potential opportunities to practise or improve some these skills are provided in the following tables:

Music: Performing Skills, Music: Composing Skills and Understanding Music		
3 Health and wellbeing	**3.1 Personal learning**	
Personal learning can be developed in this and all other Units in the Course. Some of these skills are provided in the following tables. There are some examples of potential opportunities to practise or improve. A variety of skills for learning, skills for life and skills for work will be developed in the Course.		
Reviewing Evaluating the significance and value of their learning about music, and their developing technical skills and musicality.	This could include reviewing personal progress, allowing teachers/lecturers and learners to identify and plan for future learning.	This process can be supported by the teacher/lecturer through one or more of the following activities: ♦ Recording ♦ Discussing – supported self-reflection ♦ Explaining – consolidation of learning ♦ Reporting ♦ Evaluating

Music: Performing Skills Music: Composing Skills Understanding Music	
5 Thinking skills	5.2 Understanding 5.3 Applying 5.5 Creating

These Units provide an opportunity for teachers/lecturers to use an integrated approach to learning and teaching. This also helps equip learners for taking responsibility for their own learning.

In this approach, teaching sessions could be planned to include the following key phases.

	Purposes	Possible processes
Orientation	Developing interest in the subject – increasing learner focus and motivation to learn. This could be supported by technology-based resources.	Introducing Explaining Discussing
Structuring	Clarifying thinking about the topic or subject – helps teachers/lecturers plan next steps for learning. This approach could include individual target setting for learners.	Questioning techniques Discussing/ Predicting – making connections in learning
Restructuring	Encouraging testing and development of ideas and replacement of old ideas/skills with new information/skills – active learning experiences	Practising Observing Measuring progress Recording
Reviewing	Evaluating the significance and value of learned information and skills – taking stock of personal progress and allowing teachers/lecturers and learners identify and plan for future learning	Recording Discussing – supported self-reflection Explaining – consolidation of learning
Application	Applying new learning to new situations – reinforcement and consolidation of learning in other contexts	Relating to experience Discussing

Approaches to assessment

Assessment is effective when learners:

♦ understand clearly what they are trying to learn, and what is expected of them

> When Units are being completed as part of the Course, assessment should enable learners to develop skills, knowledge and understanding required for successful completion of the Course assessment.

♦ are given feedback about the quality of their work, and what they can do to make it better

> Feedback supports learning and assessment. Teachers/lecturers should give learners accurate and regular feedback about their learning and ensure that they are actively involved in the assessment process. More specifically, teachers/lecturers should:
>
> ♦ clarify their expectations of their learners and offer them high-quality, timely information about their progress
> ♦ encourage the use of self-assessment and the dialogue between themselves and the learners and between the learners themselves
> ♦ ensure that their feedback enhances learners' motivation and self-esteem and helps to improve both their own and their learners' performance

♦ are given advice about how to go about making improvements
♦ are fully involved in deciding what needs to be done next, and who can give them help if they need it

Suggested approaches to assessment should also:

♦ cover subject content at the appropriate level
♦ where appropriate, provide a balance of assessment methods and encourage alternative approaches taking account of any specific needs of their learners

Assessment methods should offer all learners an equal opportunity to demonstrate their achievement. This should be reflected in the language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

A variety of approaches can be used for assessment in this Course. Some examples are provided in the section below. These are general illustrative examples covering the main forms of assessment applicable to this Course. These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding in the Course and in the Unit Support Notes.

Observation	•of naturally occurring skills using an observation checklist.
Product evaluation	•of performances and compositions
Questioning	•checking underpinning knowledge of the subject
Personal interviews	•discussing and identifing next steps for learning

It is recommended that teacher/lecturers involve learners in the identification of assessment opportunities and build in opportunities for feedback on progress. This will ensure that learners are clear about what is expected of them. Interviews with learners could help teachers/lecturers ensure that learners understand and are working through the creative process and are supported to recognise the development of their musical and technical skills and creativity.

Teaching strategies in the Course should allow learners to:

♦ learn progressively and independently where appropriate
♦ work co-operatively with others
♦ work creatively and purposefully in a well-ordered manner and supportive atmosphere
♦ develop their musical and technical skills and their knowledge and understanding of music
♦ produce imaginative and creative compositions and music
♦ be involved in self- assessment developing their thinking and personal awareness
♦ be inspired and motivated during tasks and activities
♦ adopt a positive attitude to, and take pride in, their work
♦ make links with their existing knowledge and experience of music and other areas of the curriculum

The National Assessment Resource will support teachers in developing a shared understanding of standards and expectations.

A range of different approaches can be used for assessment in Music, and some examples of these include:

♦ using personal profiles and individualised target setting
♦ using logbooks and structured reflection/evaluation to support learning
♦ helping learners to develop effective practise and rehearsal routines
♦ structured class activities and online aural listening quizzes
♦ individual and/or small group creative tasks and learning activities
♦ using peer and self-review feedback
♦ using mind-maps or visual prompts to show interconnectivity across learning about music
♦ supported investigation of music styles
♦ listening to and/or attending the performances of other learners and musicians
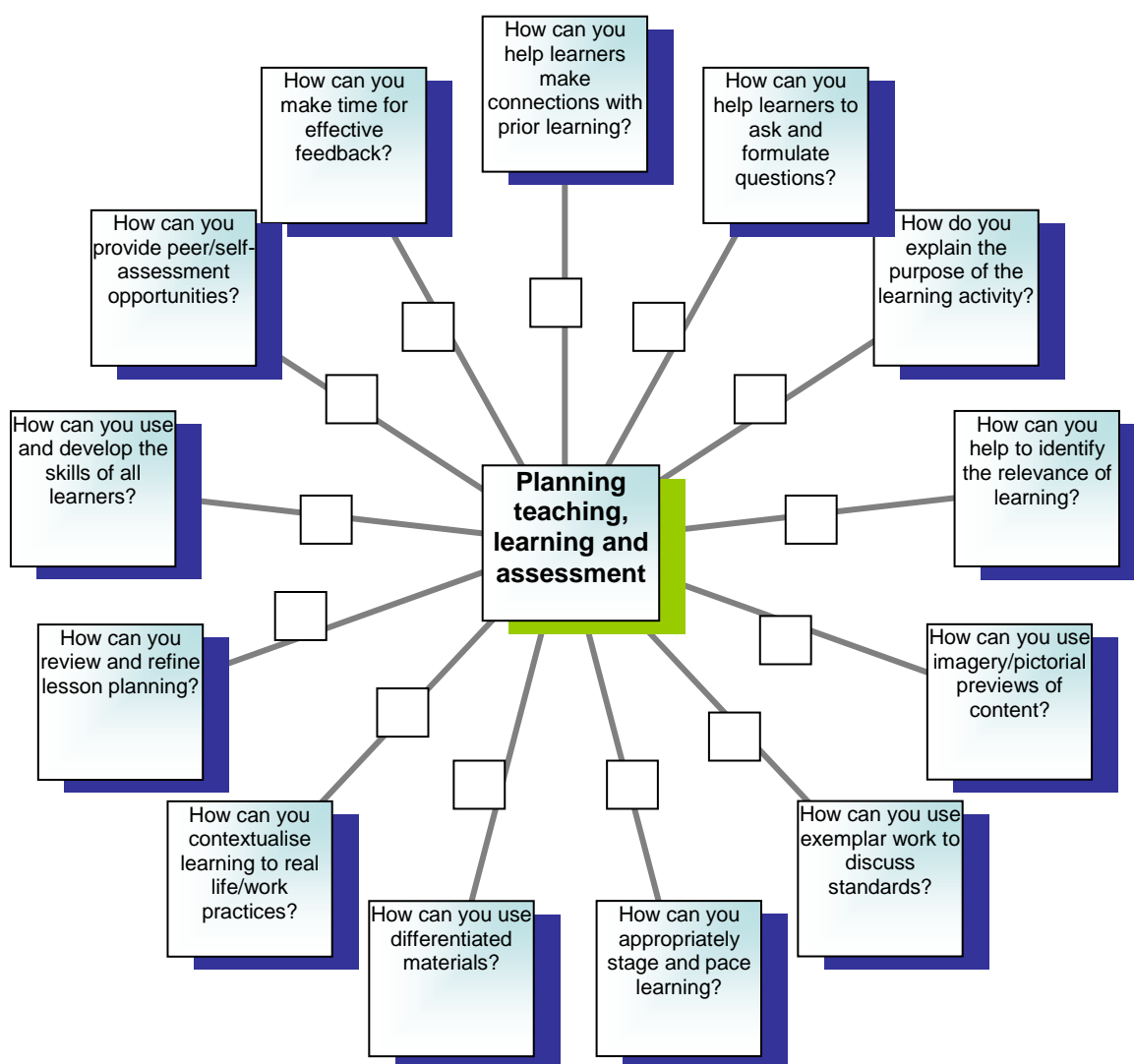
Combining assessment across Units

Approaches to the delivery of Units as part of a Course may differ from approaches to delivering the same Unit when it is being delivered on a free-standing basis.

Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units.

If Units are being delivered as part of a Course, teachers/lecturers should consider the benefits of using an integrated approach to teaching, learning and assessment.

Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently. Using an integrated approach to assessment will also:

♦ enrich the assessment process for the learner and the assessor by bringing together elements of different Units
♦ make more sense to the learner and avoid over-assessment and/or duplication of assessment
♦ allow for evidence for particular Units to be drawn from a range of activities, for example linking and integrating knowledge and understanding of composers works within performance to listening activities in the Understanding Music Unit
♦ provide a rigorous approach to the assessment process

How can you help learners make connections with prior learning?

How can you make time for effective feedback?

How can you help learners to ask and formulate questions?

How can you provide peer/self-assessment opportunities?

How do you explain the purpose of the learning activity?

How can you use and develop the skills of all learners?

How can you help to identify the relevance of learning?

Planning teaching, learning and assessment

How can you review and refine lesson planning?

How can you use imagery/pictorial previews of content?

How can you contextualise learning to real life/work practices?

How can you use exemplar work to discuss standards?

How can you use differentiated materials?

How can you appropriately stage and pace learning?

This Course could provide opportunities for integrating learning and assessment for example by performing to the class group to be used as a listening exercise, to develop learner's technical and musical performing skills through playing their own compositions.

When assessment is combined across Units, teachers/lecturers should take particular care to track learners' achievement of the Outcomes and Assessment Standards. Tracking will assist with identifying any necessary reassessment and will also provide evidence of achievement for those learners who do not achieve the whole Course.

Approaches to the assessment of individual Units are given in the *Unit Support Notes.*

Equality and inclusion

Music Courses are practical and experiential. Learners in this Course will develop their understanding of music and music concepts through a variety of activities including listening. They will also use a variety of sensory skills when performing on their selected instruments or instrument and voice. For this reason, some learners may face difficulties in demonstrating their ability to:

♦ create and perform music
♦ evaluate and appreciate music particularly in distinguishing and recognising music concepts and sounds

There are many possible adjustments which could be made to support learners in this Course. These include providing support to assist visually impaired learners reading music, using assistive technologies to support performance, and providing support to allow hearing impaired learners to sense rhythm of accompaniment.

The Course structure includes opportunities for personalisation and choice, for example it includes a wide range of instrument choices which could be helpful when selecting instruments for performing by physically disabled learners.

In the Course, the evaluation and appreciation of performances of music requires learners to be able to evaluate both technical aspects of the performing skills, but also musicality. This sense of the music and the emotions and opinions evoked through sensitivity to rhythm, melody, timbre and/or dynamics have to be communicated by the learner.

Evidence of competence in the Units and in the Course can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners, for example:

♦ use of headphones
♦ adjustment to volume, and CDs incorporating extra time

Adjustments could also be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Course.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- *Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.*
- *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
- *Building the Curriculum 5: A framework for assessment*
- *Course Specifications*
- *Design Principles for National Courses*
- *Guide to Assessment (June 2008)*
- *Overview of Qualification Reports*
- *Principles and practice papers for curriculum areas*
- *SCQF Handbook: User Guide (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html*
- *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
- *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*

Administrative information

Published: April 2012 (version 1.0)

Superclass: to be advised

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date

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Note: You are advised to check SQA's website (**www.sqa.org.uk**) to ensure you are using the most up-to-date version.

Unit Support Notes — Music: Performing Skills (National 3)

Introduction

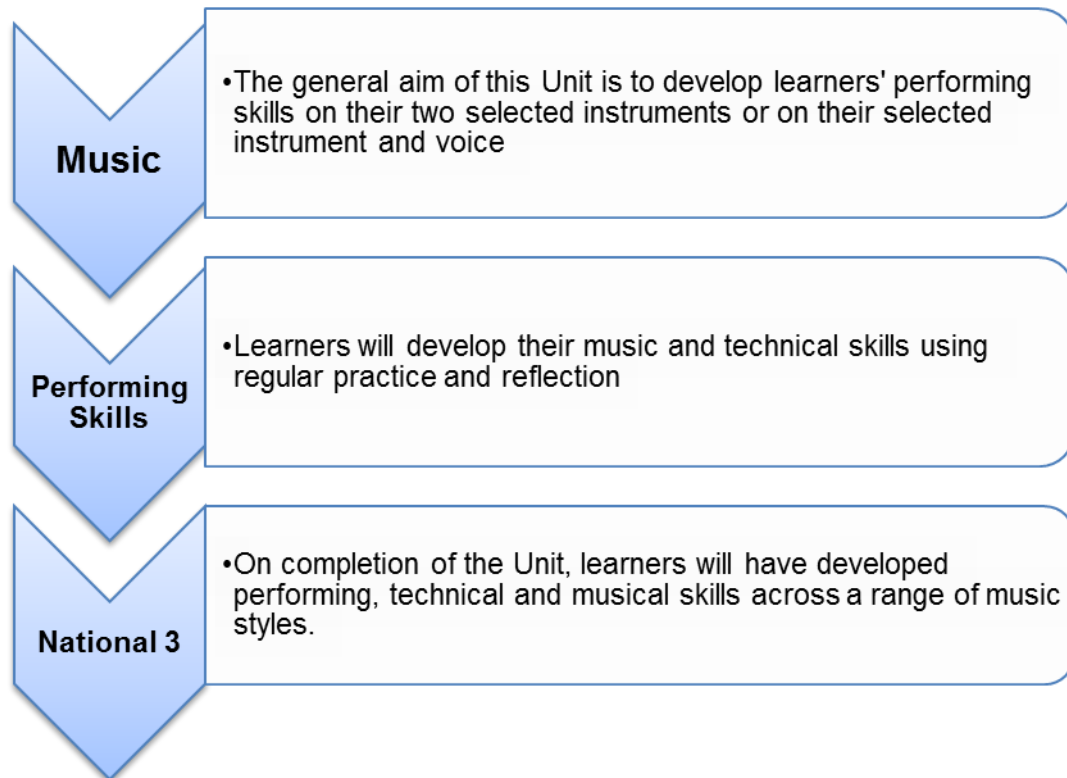These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Music: Performing Skills (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the Unit Specification
♦ the Course Specification
♦ the Course Support Notes
♦ appropriate assessment support materials

General guidance on the Unit

Aims

Music
- The general aim of this Unit is to develop learners' performing skills on their two selected instruments or on their selected instrument and voice

Performing Skills
- Learners will develop their music and technical skills using regular practice and reflection

National 3
- On completion of the Unit, learners will have developed performing, technical and musical skills across a range of music styles.

The Unit can be delivered:

♦ as a free-standing Unit
♦ as a component of the National 3 Music Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Unit:

♦ some experience of performing on a musical instrument or singing

Learners could also have attained the skills and knowledge required by one or more of the following or by equivalent qualifications and/or experience:
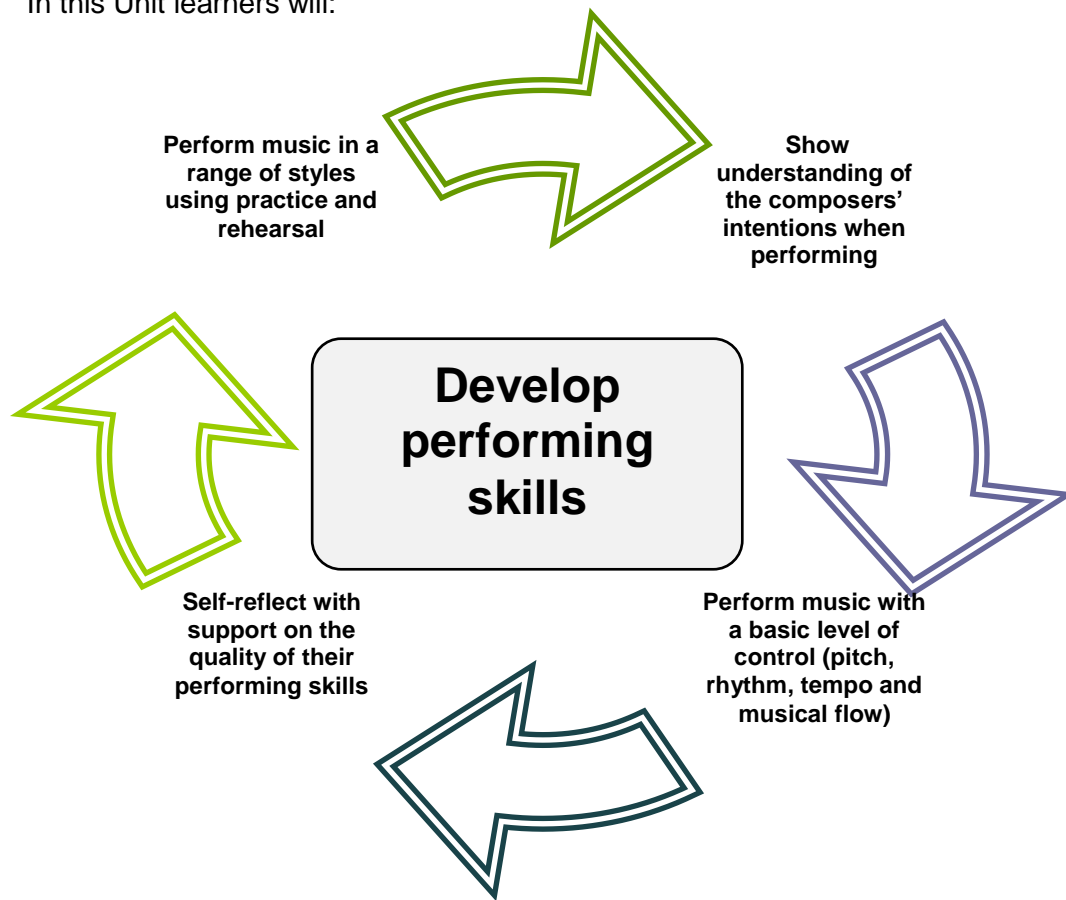
♦ National 2 Performance Arts Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the National 3 Music *Course Support Notes.*

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:

Perform music in a range of styles using practice and rehearsal

Show understanding of the composers' intentions when performing

Develop performing skills

Self-reflect with support on the quality of their performing skills

Perform music with a basic level of control (pitch, rhythm, tempo and musical flow)

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

♦ other Music Units at SQCF level 3 or SCQF level 4
♦ other Music and related SQA qualifications at the same or next SCQF level, for example the National 4 Music Course

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

♦ teacher/lecturer demonstration of instrumental and performing skills
♦ informal performing either to the teacher/lecturer or to others in the class
♦ teacher/lecturer supported peer review and self-review processes
♦ visits from practising musicians and performers

Where practicable, learners should have the opportunity to hear and see live performances. Links with musicians, bands, choirs, orchestras etc. at local and national levels can be an inspiration for learners. The use of digital recordings of performances using the internet can be a great learning tool too.

Creating performing opportunities is to be actively encouraged. In class, mini concerts to classmates can be a great way to perform to an audience, and to develop strategies in a live performance situation. These performances would also allow for self and peer reflection to take place.

At this level teachers/lecturers should be supporting learners to manage their learning.

A suggested teaching approach is one which combines traditional face-to-face classroom methods with technology-based approaches to support teaching, learning and assessment. This approach could be used to create a more integrated approach for teachers/lecturers and learners.

It could include for example, incorporate self and peer review checklists and activities for developing performing skills, showcase examples of musicians work and performances of a variety of music styles and forms. It could also be used to help to reinforce learners understanding and familiarity with music concepts and music literacy. Through the use of interactive quizzes, aural music excerpts and related listening activities, learners could also make connections between music signs, symbols and terms.

Developing performing skills
Creativity skills can be developed in this Unit in a number of ways. Some examples include:

♦ selecting appropriate keyboard sounds for use when performing which help create the 'mood' for the performance
♦ creating their own fills for drum kit
♦ working out a solo with a guitar or bass guitar
♦ selecting pieces of music

Teachers/lecturers should support learners to consider their practice and rehearsal approaches and to identify where improvements could be made. In the Unit learners will be involved in developing their performing skills with regard to tempo, pitch, rhythm and musical flow. They will evidence these skills when exploring and performing music in a variety of styles and of relatively short

duration throughout the Unit. The level of challenge of this music is detailed in the table below.

Learners may also perform pieces from current or past syllabuses (including graded anthologies) at appropriate grade levels in ABRSM, Trinity Guildhall, Rockschool, London College of Music and Royal Conservatoire of Scotland (RCS) Scottish Traditional Music Grade Exams. It is the responsibility of centres to provide documentary evidence to support the grade level as presented.

Detailed below is a list of levels in National Qualifications in Music related to their counterparts in ABRSM, Trinity Guildhall, Rockschool, and London College of Music.

National Qualifications	ABRSM, Trinity Guildhall, Rockschool, London College of Music
National 3	Grade 1 and above
National 4	Grade 2 and above
National 5	Grade 3 and above
Higher	Grade 4 and above
Advanced Higher	Grade 5 and above

Learners can choose to perform individually or as part of a group in this Unit. They can perform any music which meets the required standards of challenge for this SCQF level. Where appropriate, backing tracks and accompaniments can be used when performing.

Learners should be supported to reflect on their own work and record their progress.

When demonstrating solo performing skills, learners can use a variety of music.

These could include for example:

♦   an unaccompanied solo
♦   an accompanied solo
♦   a piece of music where the learner has a substantial solo part

A group performance of music is defined as consisting of two or more learners including the candidate. Where a learner is demonstrating their musical skill within a large group or ensemble, the teacher/lecturer should be able to clearly identify the individual's part and contribution to the piece.

To help learners make best use of their practise time, a good practise regime should be established.

This could include learning how to:

♦   tune the instrument
♦   use a metronome to practise at a variety of speeds — free metronomes can be accessed on the internet

- ♦ record yourself playing to help hear which parts of the music need further practise
- ♦ break difficult sections into small chunks, practising slowly and repeatedly, and then gradually build the tempo back up again
- ♦ have a variety of music to practise
- ♦ practise counting rests as well as playing notes
- ♦ make a practise timetable for each week
- ♦ set targets in each practise session
- ♦ keep a progress diary to track improvements
- ♦ listen to other professional recordings of performances on your instrument
- ♦ perform in front of other people
- ♦ be aware of assessment/ performance dates and prepare in advance for them
- ♦ take good care of your instrument and music
- ♦ ask your teacher/lecturer for help when needed

Teachers/lecturers should observe and record learner progress and achievement throughout the Unit whenever evidence of competence is demonstrated. Observation checklists can be used to track learner achievement. Digital recordings of performances and rehearsal could also be used to support and record skills development in this Unit.

The categories in the observational checklists should be based on providing comment on the following areas of technical control and musicality:

- ♦ overall technical accuracy — including pitch and rhythm, harmony/melody
- ♦ holistic ability to communicate the composers' intentions for the pieces — including tempo/fluency, timbre/dynamics and musical skill

For example: musical, technical skills and creativity could be developed in the *Music: Performing Skills* Unit as described below.

Keyboard		
	Musical skills/creativity	Technical skills
National 3	choice of voice/tone	Single finger chords (3) Simple melodic and rhythmic demands — range within an octave

In this Unit, learners have to review their music and technical skills and identify strengths and areas for improvement in their performing skills. At this level, teachers/lecturers should provide support and guidance to help learners objectively reflect on their skills, using for example questions or prompts to guide discussion.

Developing skills for learning, skills for life and skills for work

The table below highlights some opportunities to develop these skills during this Unit.

3 Health and wellbeing	
3.1 Personal learning	identifying areas for improvement and next steps for learning identifying areas for improvement in their performing skills and work

5 Thinking skills	
5.2 Understanding 5.3 Applying	♦ understanding of music concepts and level-specific music literacy and of the composers intentions for the piece ♦ applying this knowledge when performing
5.5 Creating	♦ performing music in solo and/or group settings

Information about developing skills for learning, skills for life and skills for work in this Unit is given in the relevant Course Support Notes.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Assessment approaches and associated tasks used by centres should:

♦ cover subject content at the appropriate level without bias or stereotyping
♦ use content, resources and assessment materials that recognise the achievements and contributions of different groups
♦ where appropriate, provide a balance of assessment methods and permit alternative approaches

In this Unit, learners will provide evidence of:

♦ a basic level of musical and technical control related to pitch and rhythm, tempo and musical flow
♦ performing on their two selected instruments, or one instrument and voice displaying competence , style and attention to dynamics
♦ reflecting with support on their performing skills

Additional exemplification of assessment will be provided in the *National Assessment Resource*.

Some suggested methods of gathering evidence for this Unit are detailed below.

Performance evidence is required for this Unit. The work could be assessed in different ways depending on the preferences of centres and learners as all essential evidence requirements for the Unit are covered.

A continuous assessment approach is recommended for this Unit. Performance evidence could be recorded by the teacher/lecturer using an observational checklist, or by digitally recording learners' performing pieces of music individually or in groups. Where digital recordings are used as assessment evidence, these should be able to be played using suitable digital formats.

Assessment of learners can be carried out at any point during teaching and learning.
.
Whatever approach is used, centres should carefully consider its relative benefits to the wider student learning experience and consider its benefits in preparing learners for future study.

When developing their performing skills on their two selected instruments or on instrument and voice, learners may work either individually or in groups. Group work approaches can be used within Units and across Courses where it is helpful to simulate real life situations, share tasks and promote team working skills. However, there must be clear evidence for each learner to show that the learner has met the required assessment standards for the Unit or Course.

Regular practice and rehearsal time will allow learners to build up their performing experience and help them master technical control of their two instrument(s), or instrument and voice. A list of approved instruments for the Course is provided on the SQA website: www.sqa.org.uk.

During this time, teachers/lecturers should observe the learners skills development informally and formally and offer learners constructive feedback, helping them to identify areas for improvement in their performing.

All of the above activities and approaches can be differentiated in order to support the needs of a variety of learners.

Equality and inclusion

There are many possible adjustments which could be made to support learners in this Course. These include providing support to assist visually impaired learners reading music, using assistive technologies to support performance, and providing support to allow hearing impaired learners to sense rhythm of accompaniment.

The Unit includes opportunities for personalisation and choice, for example it includes a wide range of instrument choices which could be helpful when selecting instruments for performing by physically impaired learners.

Evidence of competence in the Units and in the Course can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners.

Adjustments could be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Course.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: http://www.sqa.org.uk/sqa/14976.html
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
♦ *Building the Curriculum 5: A framework for assessment*
♦ Course Specifications
♦ Design Principles for National Courses
♦ *Guide to Assessment* (June 2008)
♦ Overview of Qualification Reports
♦ *Overview of Qualification Reports*
♦ *Principles and practice papers for curriculum areas*
♦ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
♦ *Coursework Authenticity — a Guide for Teachers and Lecturers*
♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
♦ *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*
♦ SQA Guidelines on e-assessment for Schools
♦ SQA Guidelines on Online Assessment for Further Education
♦ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: April 2012 (version 1.0)

Superclass: to be advised

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date

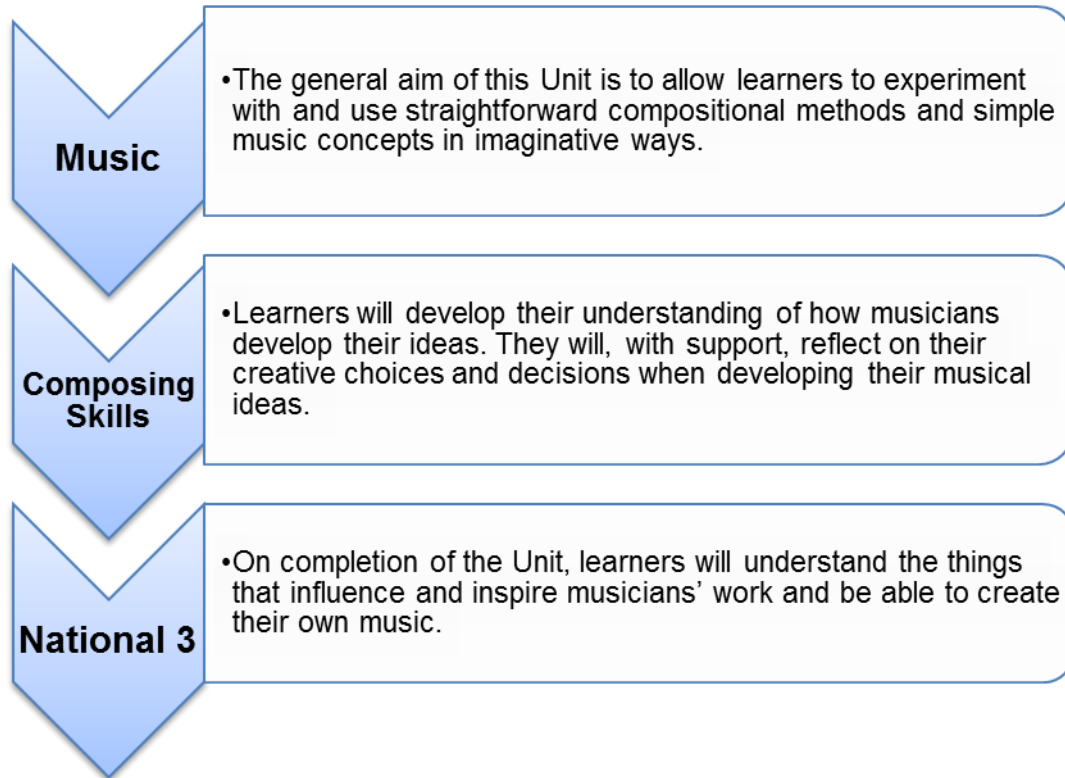# Unit Support Notes — Music: Composing Skills (National 3)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Music: Composing Skills (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the Unit Specification
♦ the Course Specification
♦ the Course Support Notes
♦ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

- **Music**: The general aim of this Unit is to allow learners to experiment with and use straightforward compositional methods and simple music concepts in imaginative ways.

- **Composing Skills**: Learners will develop their understanding of how musicians develop their ideas. They will, with support, reflect on their creative choices and decisions when developing their musical ideas.

- **National 3**: On completion of the Unit, learners will understand the things that influence and inspire musicians' work and be able to create their own music.

The Unit can be delivered:

♦ as a free-standing Unit
♦ as a component of the National 3 Music Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Unit:

♦ some prior experience of creating their own music and/or performing music

Learners could also have attained the skills and knowledge required by one or more of the following or by equivalent qualifications and/or experience:
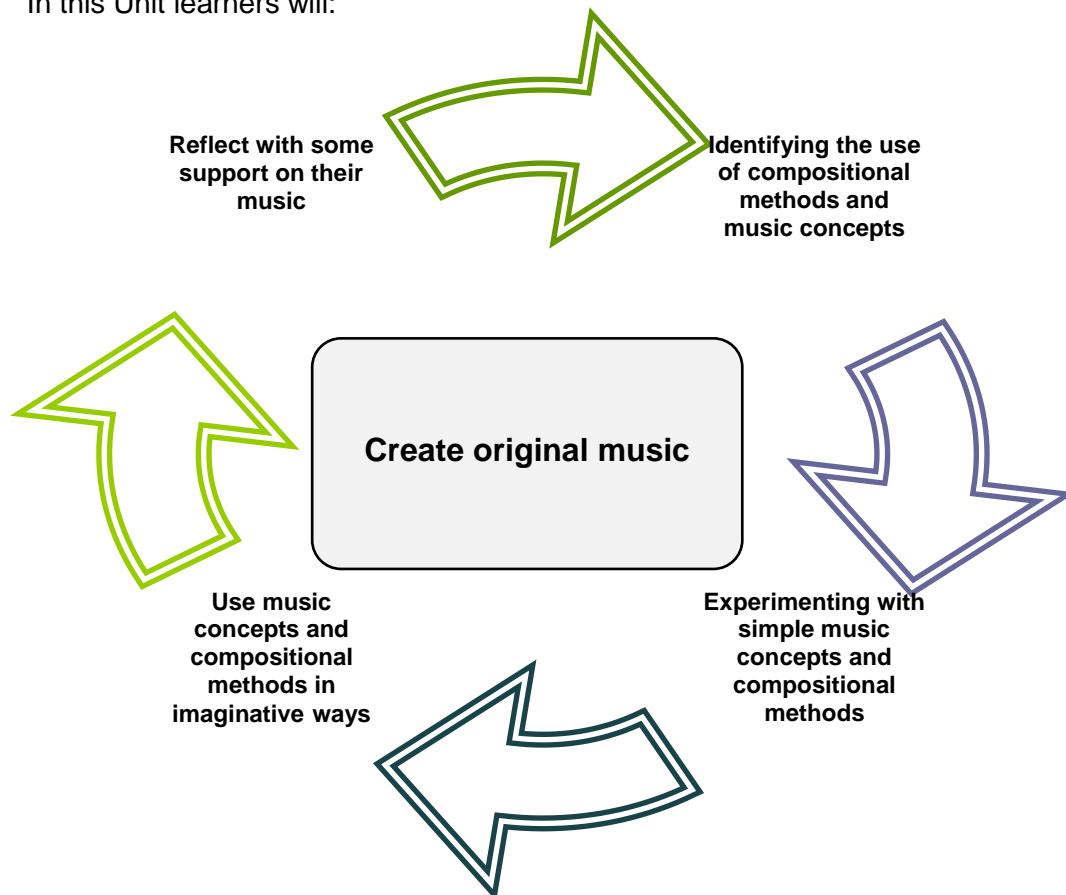
♦ National 2 Performance Arts Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is provided in the National 3 Music Course Support Notes.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:

Reflect with some support on their music

Identifying the use of compositional methods and music concepts

Create original music

Use music concepts and compositional methods in imaginative ways

Experimenting with simple music concepts and compositional methods

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

♦ other Music Units at SCQF level 3 or SCQF level 4
♦ other Music and related SQA qualifications at the same or next SCQF level, for example the National 4 Music Course

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

♦ teacher/lecturer demonstration of approaches for creating ideas for music
♦ informal reviews of their compositions either to the teacher/lecturer or to others in the class
♦ teacher/lecturer supported peer review and self-review processes
♦ web-based creative learning
♦ visits from practising musicians and composers

A suggested teaching approach is using technology to support teaching, learning and assessment.

This could, for example, incorporate self and peer review checklists and activities, showcase examples of composers work and different creative approaches to creating music. It could also be used to help to reinforce learners understanding and familiarity with music concepts and music literacy through the use of interactive quizzes, aural music excerpts and related activities.

At this level teachers/lecturers should be supporting learners to manage their learning.

Developing composing skills
Creative self-expression and experimentation are at the heart of this Unit. Throughout the teaching of this Unit, the stimulation of learners' interest and curiosity should be a prime objective. All learners should have opportunities to explore and experience music activities through improvising, arranging and composing music. At this level learners may particularly benefit from developing their own ideas using compositions and improvisations.

These experiences should be practical activities where learners can build on prior musical experiences gained through the elements of listening to and/or performing music. An integrated approach makes learning relevant and meaningful to learners. Centres who are delivering this unit as a free standing unit should where possible relate activities to learners' wider musical experience.

During the Unit learners will develop their ideas by experimenting with sound through composing/improvising/ arranging for a variety of purposes. These include developing:

♦ musicality through experimentation with sound
♦ the ability to organise and produce musical ideas using appropriate skills and techniques

Throughout the Unit learners should be introduced to a variety of approaches which can be used for creating music and to a variety of stimuli which will inspire learners' creativity. Stimuli could include:

♦ audio/live performances in a range of genres

- ♦ workshops, exploring rhythm using improvisation
- ♦ pictures, paintings, photographs and films, responding to mood, colour, shape

Stimuli can be explored in a range of contexts including:

- ♦ working with others sharing ideas
- ♦ interdisciplinary projects

Learners should be introduced to a variety of approaches used for creating music by the teacher/lecturer. This could include structured group activities creating musical ideas through improvising or composing music. At this level, learning activities should be based on structured short activities and assignments prepared by the teacher/lecturer which help learners to work through the creative process.

The following suggested approaches could be used at this level:

- ♦ improvising short melodies using a pentatonic scale — focus on long and short notes, ascending, descending, repetition; experiment by playing along to a backing track
- ♦ improvise rhythmic question and answers and then develop the ideas into melodic questions and answers using notes of the blues scale
- ♦ creating sound effects to go with a short film, story or picture
- ♦ make up a rap to go along to a rhythmic backing selected from a keyboard or computer programme

Teachers/lecturers should help learners to scaffold their learning and to create learning activities that are designed to build on any relevant prior learning and/or musical skills at this level.

They should carefully consider the scope, structure and context for the activities and ensure that within these there is some scope for personalisation and choice for learners. Use of a creative stimulus could be helpful for inspiring learners' creativity. Any assignments or creative activities should include a mix of mandatory and optional requirements, with teachers/lecturers .assisting learners to manage their work and to understand the learning intentions for the Unit. At this level the range and complexity of the task variables should be minimised.

The Unit allows scope for learners to develop their ideas and create their music in a range of ways. Learners can, for example, choose to develop their ideas for music either individually or as part of a small group. This process could include using music technology in creative ways. Learners can experiment, develop and refine their creative ideas using a wide range of creative software packages. Learners can also reflect on and review progress by recording their ideas and then listening to them. This might include creating ideas for music using live performing or playing, music technology or combinations of these.

Teachers/lecturers should encourage learners to consider different approaches that are used by musicians when composing and creating music. There is no minimum overall length required for the piece(s) of music. Teachers/lecturers should make learners aware that they must demonstrate some development of their musical ideas.

At this level, this could include considering:

♦ structure, for example beginning, middle and end, verse and chorus
♦ timbre, for example loud, soft, getting louder, getting softer, choice of instruments
♦ rhythm, for example long notes and short notes
♦ melody, for example ascending, descending, step, leap

All of these elements can be explored through related listening and performing activities.

Methods and strategies to encourage the development of creativity should be used when planning teaching and learning activities, for example, project-based learning, collaborative learning, co-operative learning, and active learning. The development of a learner's creative skill can also be supported through the use of questioning techniques. Questions should be used where possible to ascertain a learner's level of understanding and awareness and to help develop their creative decision making abilities. Examples of reflective questions could include:

♦ What things influenced your choice of music style?
♦ What were your reasons for using these music concepts in your work?
♦ How did you approach using and combining your music concepts?
♦ Which parts of your composition were successful?
♦ Why do you think these worked well?
♦ What would you change or do differently and why?

Centres should ensure planning is an integral part of the development of all skills and learners should be made aware of the success criteria required to achieve the outcomes/Unit and be involved in the process where appropriate.

In the Unit learners should be given opportunities to develop and experiment with developing ideas for music in a variety of ways. These could include:
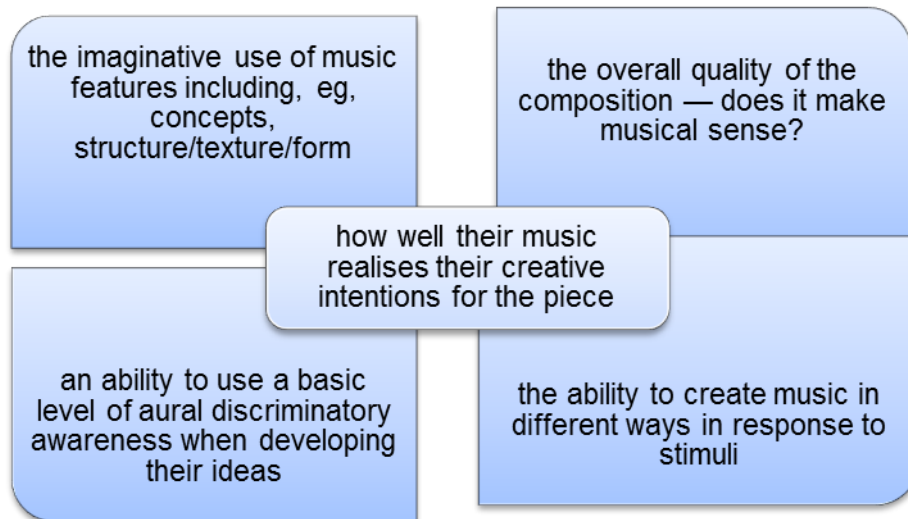
♦ composing
♦ improvising
♦ arranging (if appropriate)

Learners should also be supported by the teacher/lecturer to review their work and to identify areas for improvement. Learners could be encouraged, for example, to consider the overall 'shape' of the music or to consider how they responded to stimuli. They could also produce an associated musical score for assessment purposes. They could produce a performance plan or musical score in a variety of ways, for example:

♦ a written or oral account describing the structure and content of the piece(s)
♦ simple music notation — staff, graphic or tab as appropriate

However, care should be taken by the teacher/ lecturer that the production of such a plan or score does not inhibit the creative process.

Learners will evidence their creativity when exploring and experimenting with combining and using selected music concepts in their work. This work could include working with combinations of music concepts drawn from the music concept list for the Course.

Teachers/lecturers should observe and record learner progress and achievement throughout the Unit whenever evidence of competence is demonstrated. Recordings of work done can document creative activities and progression. Observation checklists can be used to track learner achievement. The categorisation used within the observational checklists could be based on commenting on the following:

the imaginative use of music features including, eg, concepts, structure/texture/form

the overall quality of the composition — does it make musical sense?

how well their music realises their creative intentions for the piece

an ability to use a basic level of aural discriminatory awareness when developing their ideas

the ability to create music in different ways in response to stimuli

These suggested categories include elements taken from the music concept list for this Course, allowing learners to actively apply knowledge and understanding of music and music literacy when composing and creating music.

At this level there should be evidence of some supported review and simple refinement of their creative and musical skills. Teachers/lecturers could use structured informal discussions to help learners consider how they could develop and further improve their composing skills.

Approximately three quarters of the Unit time should be spent on a variety of straightforward structured class-based activities. These should be designed to allow learners to try out a variety of approaches to creating music, either individually or in groups. The remaining time in the Unit should be used for supported reflective discussion and to gather and document formal assessment and reassessment evidence, where this is needed.

Developing skills for learning, skills for life and skills for work

The table below highlights some opportunities to develop these skills during this Unit.

3	Health and wellbeing	
3.1	Personal learning	♦ Identifying areas for improvement and next steps for learning

5	Thinking skills	
5.2 Understanding 5.3 Applying		♦ Understanding how others develop their ideas and work, understanding of music structure and forms ♦ Applying understanding of music concepts and composition when creating ideas for music
5.5 Creating		♦ Developing original ideas for music

Information about developing skills for learning, skills for life and skills for work in this Unit is given in the National 3 Music *Course Support Notes.*

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Assessment approaches and associated tasks used by centres should:

♦ cover subject content at the appropriate level
♦ use content, resources and assessment materials that recognise the achievements and contributions of different groups
♦ where appropriate, provide a balance of assessment methods and permit alternative approaches

In this Unit, learners will provide evidence of:

♦ a basic understanding of how compositional methods used by others
♦ imaginative use of music concepts and compositional methods
♦ reflecting with some support on their creative decisions

Additional exemplification of assessment will be provided in the *National Assessment Resource*.
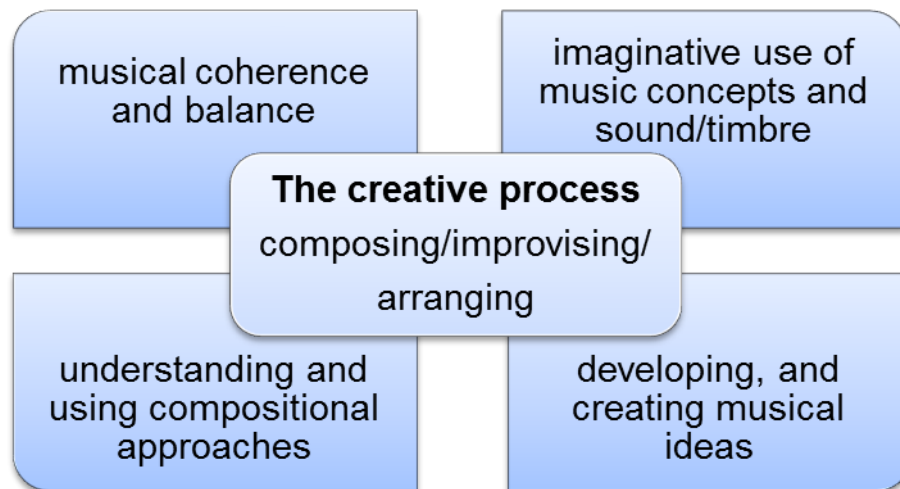
In teaching and learning there may be opportunities in the delivery of the Unit to observe learners providing evidence which satisfies completely or partially, the evidence requirements for an Outcome or all Outcomes. This is naturally occurring evidence and can be recorded using an observation checklist.

Some suggested methods of gathering evidence for this Unit are detailed below.

A combination of practical and supporting writer or oral recorded evidence is required for this Unit. The work could be assessed in different ways depending on the preferences of centres and learners as all essential evidence requirements for the Unit are covered.

A continuous assessment approach is recommended for this Unit. Practical evidence could be documented by the teacher/lecturer using an observation checklist, or be evidenced by a digital recording of their music. Where digital recordings are being developed for assessment purposes, these should be able to be played using a suitable digital format.

The composition and supporting evidence of the creative process should demonstrate:

Supporting evidence of the creative development process may be recorded in a teacher/lecturer checklist, supported by oral questioning and discussion with individual learners. Evidence could also be captured in a blog or in a journal kept by the learner. Practical evidence could also be supplemented by a written or oral description of their creative choices and decisions in a programme note or in draft music scores or simple notated music, depending on the compositional approaches used by the learner.

Assessment of learners can be carried out at any point during teaching and learning in this Unit.

When developing their compositions and music learners may work either individually or in groups. During this time, teachers/lecturers should observe the learners skills development informally and formally and offer learners constructive feedback, helping them to identify areas for improvement in their work.

Open ended questions should be used as these are helpful in guiding learners to think logically and helps them to identify personal strengths and areas for improvement in a more autonomous manner. Learners should also be encouraged to reflect on their own skills and to use feedback to make improvements to their work.

Learners could also create recordings or record themselves or others in the class performing their own music compositions. All of the above activities and approaches can be differentiated in order to support the needs of a variety of learners.

Where work being presented for Unit assessment has been produced outside the classroom setting, teachers/lecturers must ensure that the work presented has been produced by the individual learner. This process is known as authentication. Additional information on authentication can be found in *A Guide to Assessment.*

Equality and inclusion

There are many possible adjustments which could be made to support learners in this Course. These include providing support to assist visually impaired learners reading music, using assistive technologies to support performance, and providing support to allow hearing impaired learners to sense rhythm of accompaniment.

Evidence of competence in the Units and in the Course can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners.

Adjustments could be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Course.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: http://www.sqa.org.uk/sqa/14976.html

♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*

♦ *Building the Curriculum 5: A framework for assessment*

♦ Course Specifications

♦ Design Principles for National Courses

♦ *Guide to Assessment* (June 2008)

♦ Overview of Qualification Reports

♦ *Overview of Qualification Reports*

♦ *Principles and practice papers for curriculum areas*

♦ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*

♦ *Coursework Authenticity — a Guide for Teachers and Lecturers*

♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html

♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*

♦ *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*

♦ SQA Guidelines on e-assessment for Schools

♦ SQA Guidelines on Online Assessment for Further Education

♦ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: April 2012 (version 1.0)

Superclass: to be advised

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date

Unit Support Notes — Understanding Music (National 3)

Introduction
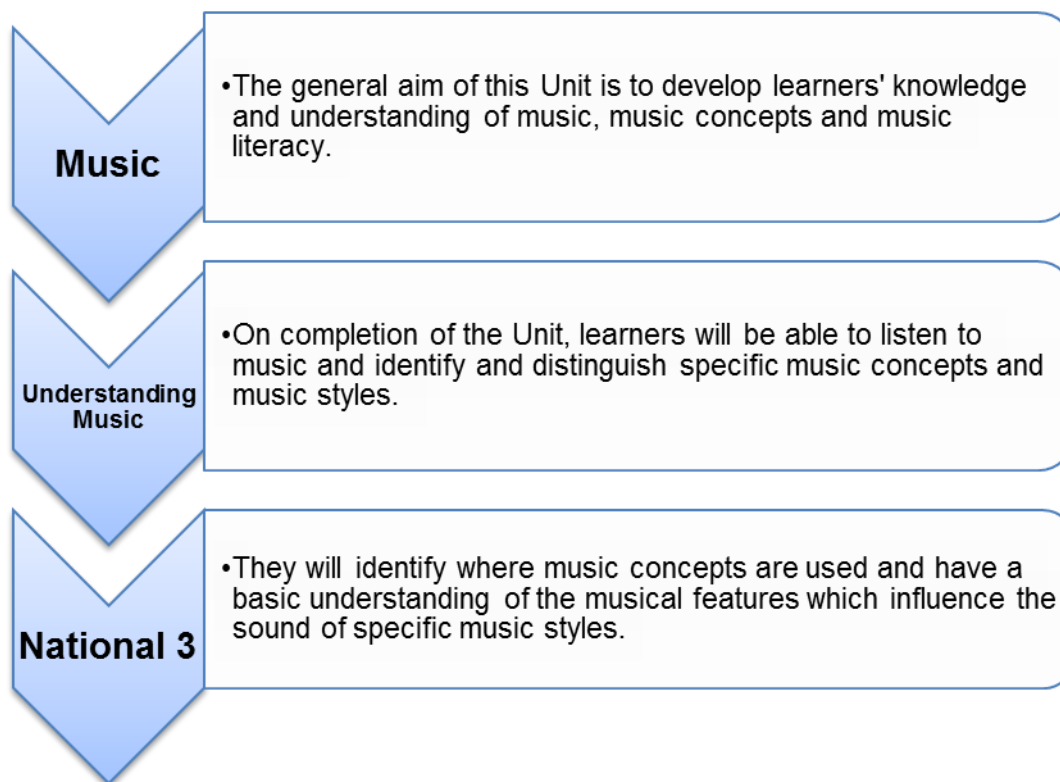
These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Understanding Music (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the Unit Specification
♦ the Course Specification
♦ the Course Support Notes
♦ appropriate assessment support materials

General guidance on the Unit

Aims

Music	• The general aim of this Unit is to develop learners' knowledge and understanding of music, music concepts and music literacy.
Understanding Music	• On completion of the Unit, learners will be able to listen to music and identify and distinguish specific music concepts and music styles.
National 3	• They will identify where music concepts are used and have a basic understanding of the musical features which influence the sound of specific music styles.

The Unit can be delivered:

♦ as a free-standing Unit
♦ as a component of the National 3 Music Course

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would benefit from having some or all of the following skills and knowledge before starting this Unit:

♦ some basic aural discriminatory ability

Learners could also have attained the skills and knowledge required by one or more of the following or by equivalent qualifications and/or experience:
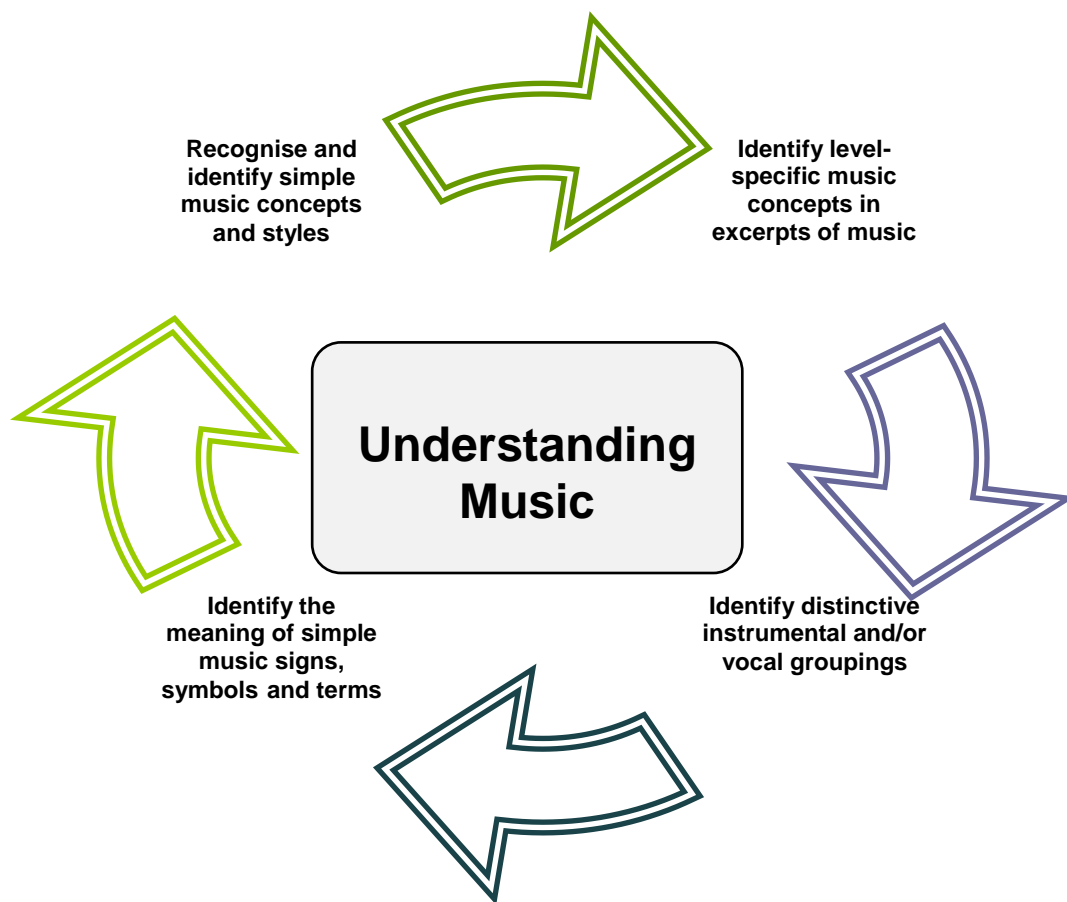
♦ National 2 Performance Arts Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information about skills, knowledge and understanding is given in the National 3 Music *Course Support Notes.*

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

In this Unit learners will:

Recognise and identify simple music concepts and styles

Identify level-specific music concepts in excerpts of music

Understanding Music

Identify the meaning of simple music signs, symbols and terms

Identify distinctive instrumental and/or vocal groupings

Progression from this Unit

Progression opportunities for learners will vary. They may include further study in a related subject area at the same SQCF level, providing greater breadth to the learner's achievements. Alternatively they could include progression onto the same Course at a higher SCQF level. On completion of this Unit, learners could consider moving on to:

♦ other Music Units at SQCF level 3 or SCQF level 4
♦ other Music and related SQA qualifications at the same or next SCQF level, for example the National 4 Music Course

Approaches to learning and teaching

This Unit can be delivered using a wide variety of learning and teaching approaches. They could include, for example:

♦ aural exercises, quizzes or listening activities
♦ listening to the performances of others
♦ teacher/lecturer supported discussions or investigative research into the social and cultural influences on music styles and forms
♦ visits from practising musicians and performers

A suggested teaching approach is by using technology to support teaching, learning and assessment. This approach could be used to create a more integrated approach for teachers/lecturers and learners and could be used effectively in this Unit.

This could for example, incorporate self and peer review checklists and activities, including online aural listening exercises. It could also be used to help to reinforce learners understanding and familiarity with music concepts and music literacy through the use of interactive quizzes, aural music excerpts and related activities.

At this level teachers/lecturers should provide support for learners to develop responsibility for managing their learning.

Developing understanding of music
Learners will listen to a variety of music in the Unit and will develop discriminatory awareness of a related range of music and stylistic concepts. Knowledge of these concepts underpins the study and exploration of music in the National 3 Music Course.

The concepts used to develop learners' understanding of music in the Unit/Course are categorised under the following headings:

♦ style
♦ harmony and melody
♦ rhythm and tempo
♦ texture, structure and form
♦ timbre and dynamics

Learners will listen to a variety of different styles music in this Unit. This process of learning about music will include opportunities to explore and develop their understanding of Scottish music and music styles.

By listening to and learning to identify and distinguish differences in a variety of audio music, learners will develop their appreciation of music and its expressive and creative potential.

Teachers/lecturers should observe and record learner progress and achievement throughout the Unit whenever evidence of competence is demonstrated.

Observation checklists can be used to track learner achievement is using oral questioning or discussion.

Alternatively learners could complete worksheets or written responses to show their understanding of music. Evidence of competence could also be gathered through e-assessment.

When determining whether learners have sufficient expertise and knowledge of music for this Unit, teachers/lecturers should refer to the mandatory music concepts and related music literacy required for the National 3 level qualification. A table of the mandatory music concepts for the Course is provided in Appendix 2.

If delivering this Unit as part of the National 3 Music Course, an integrated approach to delivering the Units and the Outcomes across the Course is recommended. One example of this type of approach is described below:

> ## Understanding Music through Performing and Composing — an exemplar integrated approach

Understanding Music through Performing
Many centres currently annotate much of the music performed by students, drawing attention to the concepts contained in each piece. As the levels increase there will be new concepts to identify; while these will probably be labelled on the score, attention could be drawn to previously learned concepts (using a box or asterisk, perhaps), where the student is required to identify them using their previous knowledge and understanding.

The learner could also provide a list of concepts used in the music, plus a few distractors. The student would perform the piece to the class – probably on two occasions at a minimum – with class-members being asked to identify the concepts heard.

This approach could be used to reinforce the use of concepts in performance, and to give the performer the chance to develop confidence when they play to an audience.

Understanding Music through Composing
Learners could have the opportunity to use concepts when creating a piece of music. By integrating their knowledge of music concepts and applying these in context, learners should be able to develop a much clearer understanding of how music concepts work together and, most importantly, how they sound.

> ## Ideas for integrated learning and teaching approaches

Individual learner activities
Each student could be given a small number of concepts to research (as homework), and then present their findings, including musical examples (live or recorded) to the class. Each student could select a piece of music, identify the concepts used, and present their findings to the class, again including musical examples, as appropriate.

Group activities
In a small group, students could be asked to listen to an excerpt, and focus on a single category of concept – harmony/melody: rhythm/tempo: structure/form: timbre/dynamics – and then report their findings to the class. Where appropriate, the use of a single-stave score could usefully enhance the Music Literacy component of the Course.

Teacher/lecturer-led activities
Teachers could use a substantial excerpt (or complete piece, depending on its length), allowing the listener to enjoy a greater, more involving musical experience, rather than identify a concept heard as part of a shorter excerpt. The choice of music would require careful thought, but a well-chosen piece could: ♦ cover a wide range of concepts ♦ usefully reinforce features that are associated with a particular style/musical period ♦ develop a fuller and deeper understanding, with increased enjoyment In this Unit, there is much to be gained by using music that has become well-known to learners, for example through the use of music from films and/or television. Adverts, too, frequently use music that contains much to explore and enjoy. Through the use of the internet, it is very easy to enhance the listening experience by incorporating a visual aspect. Using some PowerPoint slides that are synchronised to the music, displaying the relevant concept at the appropriate time, also helps keep students focused. The visual aspect of a performance can be further enhanced by having a live performance, which can feature other student performers, staff, visiting instructors or local amateur/professional musicians.

Teachers/lecturers could construct a wide range of learning experiences to build learners' confidence and ability to aurally distinguish between music concepts and instruments in excerpts of music and to make connections to how these sounds relate in visual terms to signs and symbols used in music scores. Where possible, developing learners' understanding of music literacy should be consolidated and reinforced by applying these skills in practice.

To maximise the benefits of learning, knowledge and understanding of music literacy could be linked to and developed in active ways by learners when performing music or creating their own ideas and music.

This Unit allows learners to develop their abilities to distinguish aurally between different music concepts and to recognise and distinguish the sound of particular music styles.

Music is a creative medium, and a variety of external factors impact on the development and form of the music produced by musicians as they respond creatively to the world around them. Sometimes these differences are the result of the particular 'sound' created by specific instruments or combinations and use of instruments, of rhythmic patterns and use of tempo, or through understanding the differences in music structures which relate to specific music styles.

This Unit creates opportunities for learners to develop their knowledge and understanding of music in context. By considering the impact of external social and cultural influences on the development of music and music styles/forms by exposure to modern and traditional forms of music and their distinctive sounds and musical 'shape', learners can more fully appreciate and recognise the diverse, individual and creative forms of music.

Approximately three quarters of the Unit time should be spent on listening to music of contrasting styles and genres and identifying which music concepts are being heard and where and how these are used in the music. Learners should reinforce their understanding by using and making links between aural and visual music signs, symbols and terms.

The remaining time should be used for supported self-reflection on learning, for assessment and reassessment where applicable.

Developing skills for learning, skills for life and skills for work

The table below highlights some opportunities to develop these skills during this Unit.

1	Literacy	
1.3	Listening and talking	♦ Aural listening exercises and class discussions about music

3	Health and wellbeing	
3.1	Personal learning	♦ Identifying areas for improvement and next steps for learning

5	Thinking skills	
5.2	Understanding	♦ Understanding of music concepts and basic music literacy

Information about developing skills for learning, skills for life and skills for work in this Unit is given in the relevant Course Support Notes.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Assessment approaches and associated tasks used by centres should:

♦ cover subject content at the appropriate level
♦ use content, resources and assessment materials that recognise the achievements and contributions of different groups
♦ where appropriate, provide a balance of assessment methods and permit alternative approaches

In this Unit, learners will provide evidence of:

♦ a basic understanding of music concepts and musical literacy
♦ discriminatory aural awareness
♦ a basic understanding of the impact and influence of social and cultural factors on common music styles and genres

Additional exemplification of assessment will be provided in the *National Assessment Resource*.

Some suggested methods of gathering evidence for this Unit are detailed below.

Performance evidence of active listening skills and aural discriminatory awareness is required for this Unit. The work could be assessed in different ways depending on the preferences of centres and learners as all essential evidence requirements for the Unit are covered.

A continuous assessment approach is recommended for this Unit. Performance evidence could be recorded by the teacher/lecturer using an observational checklist to record oral responses based on audio recordings of extracts of music. Learners could also complete written tests using a variety of question formats. E-assessment methods and approaches could also be suitable for this Unit. Teachers/lecturers could introduce timed questions for assessment to help learners develop their active listening skills.

Whatever approach is used, centres should carefully consider its relative benefits to the wider student learning experience. Learners should also be encouraged to reflect on their learning and to use review and group discussions to develop their thinking and understanding of music.

All of these activities and approaches can be differentiated in order to support the needs of a variety of learners.

Equality and inclusion

There are many possible adjustments which could be made to support learners in this Course. These include providing support to assist visually impaired learners reading music, using assistive technologies to support performance, and providing support to allow hearing impaired learners to sense rhythm of accompaniment.

In the Unit, the evaluation and appreciation of performances of music requires learners to be able to evaluate both technical aspects of the performing skills, but also musicality. This sense of the music and the emotions and opinions evoked through sensitivity to rhythm, melody, timbre and/or dynamics have to be communicated by the learner.

Evidence of competence in the Units and in the Course can be demonstrated in a variety of ways, and centres may be able to use a range of assessment arrangements to support learners. , for example:

♦ use of headphones
♦ adjustment to volume, and CDs incorporating extra time

Adjustments could be made to assessment protocols and procedures to help reduce stress for learners with autistic spectrum disorders in this Course.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- Assessment Arrangements (for disabled candidates and/or those with additional support needs) — various publications on SQA's website: http://www.sqa.org.uk/sqa/14976.html
- *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
- *Building the Curriculum 5: A framework for assessment*
- Course Specifications
- Design Principles for National Courses
- *Guide to Assessment* (June 2008)
- Overview of Qualification Reports
- *Overview of Qualification Reports*
- *Principles and practice papers for curriculum areas*
- *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- *Coursework Authenticity — a Guide for Teachers and Lecturers*
- *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (to be reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
- *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*
- SQA Guidelines on e-assessment for Schools
- SQA Guidelines on Online Assessment for Further Education
- SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Appendix 2: National 3 mandatory concepts

Contexts for learning				
Knowledge and understanding of music will be developed by performing, listening to and composing music in this Course. Learners will be able to differentiate between the following concepts and styles of music at this level				
Styles	**Melody/ harmony**	**Rhythm / tempo**	**Texture/structure/ form**	**Timbre/ dynamics**
blues jazz rock pop rock 'n' roll musical Scottish Latin American	Ascending Descending step (stepwise) leap (leaping) Repetition Sequence question and answer Improvisation Chord Discord chord change	accent / accented beat / pulse Bar; 2, 3 or 4 beats in the bar On the beat / off the beat Repetition slower / faster Pause march, reel. waltz drum fill Adagio Allegro	unison / octave harmony / chord Solo accompanied/ unaccompanied Repetition ostinato / riff Round	striking (hitting), blowing, bowing, strumming, plucking Orchestra – strings, brass, woodwind and percussion (tuned and un-tuned) Accordion, fiddle, bagpipes acoustic guitar, electric guitar piano, organ, drum kit Steel band, Scottish dance band, folk group voice / choir staccato / legato
Music Literacy				
	Lines and spaces of the treble clef Steps repetition	crotchet Minim Dotted minim Semi breve Barlines Double barlines		*f* – forte *p* – piano *<cresc* – crescendo *> dim* – diminuendo

Administrative information

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Superclass: to be advised

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date