

National 5 Music



Guidance on gathering key evidence for producing estimates in session 2020–21

We have updated this document to reflect further modifications to Music, following our consultation, which closed on 3 December.

This document provides subject-level guidance to SQA approved centres on gathering key evidence to support estimates for National 5 Music in session 2020–21. You should read this guidance alongside [National Courses: guidance on gathering evidence and producing estimates](#) and the SQA Academy resource, [Quality assurance of estimates for National Courses](#).

This document also includes information on subject-level assessment resources.

Gathering key evidence to produce estimates for National 5 Music

Every year you provide estimates for your candidates. This document and *National Courses: guidance on gathering evidence and producing estimates* will give you additional support and guidance to support your decision making for session 2020–21. Evidence should be gathered later in the course, as a realistic reflection of a candidate's attainment. It is important to note that it is not the **quantity** of evidence, but the **quality** of evidence, in relation to its predictive value, that will support you during the estimation process.

The following types of key evidence are likely to provide a good predictive value and may be helpful, although there may be other types of key evidence you feel you would like to use.

Types of key evidence and assessment resources

A holistic review of a candidate's attainment in National 5 Music for session 2020–21 should have, as its focus, key pieces of evidence from the following components:

- ◆ question paper
- ◆ performance

You should consider the relative weighting of each component when reviewing candidate evidence. The table below shows the weighting of marks for the components.

Component	Marks
Question paper	40
Performance	60

Component: question paper

Candidates do not need to produce evidence for the listening question paper on a single occasion, but assessment tasks must be unseen.

You should gather candidate evidence that demonstrates the following skills, knowledge and understanding:

- ◆ aural perception and discrimination
- ◆ knowledge and understanding of a range of level-specific music styles, concepts, and music literacy

You can generate the most valid evidence by using internal assessments that replicate, as far as possible, the standard, duration, format, and security of SQA question papers. You should gather evidence in controlled situations, where possible.

A question paper is best used later in the session, when you have delivered the full course. This allows you to sample from any part of the course content. You could devise your question paper using:

- ◆ the SQA-issued question paper for 2020–21
- ◆ questions selected from a range of SQA past papers
- ◆ centre-devised questions
- ◆ a combination of SQA past paper questions and centre-devised questions

You must not use published past papers that are available in the public domain in their entirety.

The concepts in the National 5 Music course build on previous knowledge and understanding of music concepts in Music courses at lower SCQF levels. Lists of these concepts are available in the [National 5 Music Course Specification](#):

- ◆ Music concepts are on pages 4 to 6.
- ◆ Music literacy concepts are on page 7.

The table below shows the structure, question types and allocated marks for the National 5 Music question paper. The question numbers refer to the [National 5 Music specimen question paper](#). You can find this in the 'Past Papers and Marking Instructions' section on the National 5 Music web page.

Question number	Question type	Notes	Marks
1 and 4	Multiple-choice questions	<ul style="list-style-type: none"> ◆ Select one correct answer from four options or two correct answers from five options. ◆ One chord-sequence question must be included. 	8-10
1 and 4	Short-answer questions	<ul style="list-style-type: none"> ◆ One- or two-word answers, or a phrase is required. 	6-4
2	Sequential listening question	<ul style="list-style-type: none"> ◆ This question consists of four parts — each part worth 1 mark. 	4
3	Musical literacy question	<ul style="list-style-type: none"> ◆ This question consists of six parts — each part worth 1 mark. ◆ A minimum of 3 marks must be available for aural identification. 	6
5	Extended multiple-choice question	<ul style="list-style-type: none"> ◆ Four categories, each with one correct answer from three options 	4
6	Cloze question	<ul style="list-style-type: none"> ◆ Three answers are required. 	3
7	Multiple-choice questions and give a reason to support each answer	<ul style="list-style-type: none"> ◆ Select one correct answer from four options. ◆ The reason should be quite specific. 	4
8	Identify prominent features in an excerpt of music	<ul style="list-style-type: none"> ◆ Comment on at least three, from four, categories. 	5
Total			40

The question paper must cover a range of styles. It must provide a mixture of straightforward and complex contexts. Examples of complex contexts include:

- ◆ a fast tempo
- ◆ music concepts used in a less typical way
- ◆ identifying concepts in a polyphonic texture
- ◆ complex harmonic progressions

Overall, the balance of the question paper should include a minimum of 50% of the National 5 concepts (questions, distractors and expected answers), with the remainder from National 4 and National 3 as appropriate.

In all questions, the answers and distractors can be concepts from National 3, National 4 or National 5 level.

Marking instructions for centre-devised questions should reflect the marking instructions used in SQA question papers. See the 'Understanding the national standard' section in this document for the link to past papers.

Component: performance

For session 2020–21 only, candidates have the **option** to demonstrate their musical and technical skills on **either**:

- ◆ two instruments **or** one instrument and voice

or

- ◆ one instrument **or** voice

The table below shows the modified performance timings for session 2020–21 for National 5.

Requirement	
Minimum programme duration across either two instruments (or one instrument and voice) or one instrument or voice	6 minutes
Maximum programme duration across either two instruments (or one instrument and voice) or one instrument or voice	6 minutes 30 seconds

Performance — further information

Centres may make carefully timed cuts to music to keep within the time requirements, but they should ensure that the sections of music performed are appropriately challenging for National 5.

If a candidate chooses to perform on two instruments, or one instrument or voice:

- ◆ there is no minimum time requirement for any instrument or voice
- ◆ they could perform only one piece on an instrument or voice

Alternatively, candidates can choose to perform on only one of their instruments or voice for their full time allocation.

Choice of instrument(s)

Candidates should select an instrument(s) from the approved list of instruments. You can find this on page 18 of the [National 5 Music Course Specification](#).

For session 2020–21, there are no unacceptable combinations of instruments. For example, a candidate can combine guitar with ukulele in their performance programme.

Candidates can present bass guitar and double bass as two separate instruments in the performance component. Further information can be found on page 4 of the [October 2019 subject update](#).

Instrument requirements

For drum kit, the minimum number of styles is three, and all pieces must have four different fills. One piece can include two styles and, in this case, candidates do not have to double the number of fills.

There are no changes to the requirements for any instrument, other than those stated in this document. See pages 19 to 22 in the [National 5 Music Course Specification](#).

Accompaniment

For most instruments and voice, accompaniment of performances is not mandatory for session 2020–21. However, you can provide accompaniments to support candidates with intonation and maintaining the tempo and flow. Accompaniments can be live or pre-recorded.

To allow you to assess the performance in context, chordal guitar and chordal ukulele must have a relevant accompaniment that includes the melody.

Candidates performing on drum kit must be accompanied. However, candidates can include one unaccompanied piece within a programme. This counts as one of the styles in the programme.

Assessment conditions and recordings

You should make either an audio or video recording of each candidate's final performance programmes(s). You can use recordings for quality assurance purposes within your centre and at local authority and national level.

Performance must be a single assessment event. This means that for the final assessment of an instrument or voice, you must gather the evidence in one sitting. This replicates the SQA visiting assessment conditions, where candidates perform all of their pieces in succession for each instrument or voice.

Advice from the Scottish Government's Coronavirus (COVID-19) Advisory Sub-Group on Education and Children's Issues may not allow brass, woodwind and voice candidates to be assessed in centres. If this is the case, candidates must record themselves at home, performing all pieces for an instrument or voice in one sitting. The video recordings would be shared with their teacher or lecturer for them to assess.

For candidates who perform on two instruments, or one instrument and voice, the assessments do not need to take place on the same day. However, a candidate must not perform on each of their two instruments, or one instrument and voice, over an extended period, for example weeks apart.

The quality of candidates' home recordings will vary. You should advise your candidates to make short practice recordings with the recording device in various positions. Once you have listened to these practice recordings, you can advise them of the best way to proceed. For example, you should ensure that you can clearly hear the candidate's performance above a backing track before you advise them to make their final recording.

When listening to home recordings, you may find that the tone does not reflect a candidate's true ability. You should take this into consideration when making your assessment judgements. We will provide further advice and guidance around this as soon as possible.

[Education Scotland](#) guidelines may change before assessments are due to take place. The modifications to the course structure outlined in this document will stand with no further changes intended for session 2020–21.

Assessment of pieces

You must mark each piece, with reference to the detailed marking instructions on page 24 of the [National 5 Music Course Specification](#). You should complete the candidate assessment record on page 3 of the [Coursework assessment task for National 5 Music Performance](#). This document is available in the 'Coursework' section on the National 5 Music web page.

You must enter ticks for each performance category and a mark out of 10. A brief comment is helpful to validate the mark. You should be guided by the summary statements when deciding on a final mark for each piece.

If a candidate does not meet the expected requirements, proceed as follows:

- ◆ Drum kit — if a candidate performs fewer than three drum kit styles, regard each missing style as an additional piece, and award 0 marks for each missing style.
- ◆ Chordal guitar or chordal ukulele — if a candidate performs fewer than 12 chords, regard this as an additional piece, and award 0 marks for this piece.
- ◆ Duration — if a candidate performs a short programme, regard the shortage as an additional piece, and award 0 marks for this piece.

The number of pieces performed by candidates will vary. You must mark each piece out of 10, add the marks for all pieces, and then use the updated scaling table in appendix 1 to determine the overall mark out of 60.

Considering performance options

Public health advice has affected learning and teaching this session, particularly with brass, woodwind and voice candidates. You should carefully consider with individual candidates their strengths and abilities to determine the best option for their performance.

Candidates can continue with the choices they have already made about the number of instruments and pieces to perform. Alternatively, they can change the number of instruments (or instrument and voice) and/or the duration of a second instrument or voice.

You should consider the candidate's potential to progress with performance and if it is in their best interest to perform on only one instrument. For candidates performing on two instruments, or one instrument and voice, you should consider whether altering the individual duration of an instrument or voice for assessment purposes is in the candidate's best interest.

Using additional assessment resources for session 2020–21: key information

It is important that you use valid and reliable assessment when gathering evidence to produce estimates for National 5 in session 2020–21.

In National 5 Music, SQA has provided a question paper and associated audio files for session 2020–21, which you can use when gathering evidence to support your estimates. Please note that the marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.

The National 5 question paper is only available on SQA's secure website — you must treat this confidentially, in the same way as other live assessment materials.

You should carefully consider how best to use this material to support candidates, to integrate with your programme of learning, and to help you collate evidence of candidate attainment. Given current public health advice and to maximise learning and teaching time, it is important to stress that there is no expectation that schools and colleges hold a formal diet of prelims for National 5. One of the key reasons for moving to an alternative model was to create additional teaching time through removing the need for prelims and replacing the final examination diet with more flexible classroom-based assessment.

If you use a question paper in part or in its entirety, you should remind candidates that they must not discuss the content of the paper with anyone, including friends, family or on social media.

Understanding the national standard

Question paper

For the question paper, the following resources are available:

- ◆ [specimen question paper and marking instructions](#)
- ◆ [past papers, lists of audio file excerpts, and marking instructions](#)
- ◆ [Understanding Standards: question paper](#) — for each type of question, there is a list of audio file excerpts, marked examples of candidate work and a marker's commentary

Performance

We will publish exemplification materials shortly, containing candidate performances, sheet music, and commentaries. The materials will explain the process of marking and how to apply the national standard.

Information about the assignment

The assignment was removed from the National 5 Music Course for session 2020–21 to free up learning and teaching time.

You **must not** consider any candidate evidence relating to the assignment when you are forming your candidates' estimated grades for the course assessment.

Some candidates may have completed or partially completed their assignment. This will have developed their understanding of compositional methods and self-reflection on their creative decision making. As these skills are also part of the evidence requirements of the [Music: Composing Skills \(SCQF level 5\) unit](#), you could present candidates for this qualification in addition to the full course. This would also help candidates with progression to Higher Music in the future.

Further information

For session 2020–21, all information in this document supersedes the equivalent information in current SQA National 5 Music documents.

Appendix 1: performance scaling table

Scaled mark	Number of pieces						
	2	3	4	5	6	7	8
1				1	1	1	1
2		1	1	2	2	2	2-3
3	1		2		3	3-4	4
4		2		3	4	5	5
5			3	4	5	6	6-7
6	2	3	4	5	6	7	8
7				6	7	8	9
8		4	5	7	8	9	10-11
9	3		6		9	10-11	12
10		5		8	10	12	13
11			7	9	11	13	14-15
12	4	6	8	10	12	14	16
13				11	13	15	17
14		7	9	12	14	16	18-19
15	5		10		15	17-18	20
16		8		13	16	19	21
17			11	14	17	20	22-23
18	6	9	12	15	18	21	24
19				16	19	22	25
20		10	13	17	20	23	26-27
21	7		14		21	24-25	28
22		11		18	22	26	29
23			15	19	23	27	30-31
24	8	12	16	20	24	28	32
25				21	25	29	33
26		13	17	22	26	30	34-35
27	9		18		27	31-32	36
28		14		23	28	33	37
29			19	24	29	34	38-39
30	10	15	20	25	30	35	40
31				26	31	36	41
32		16	21	27	32	37	42-43
33	11		22		33	38-39	44
34		17		28	34	40	45
35			23	29	35	41	46-47
36	12	18	24	30	36	42	48
37				31	37	43	49
38		19	25	32	38	44	50-51
39	13		26		39	45-46	52
40		20		33	40	47	53
41			27	34	41	48	54-55
42	14	21	28	35	42	49	56
43				36	43	50	57
44		22	29	37	44	51	58-59

Scaled mark	Number of pieces						
	2	3	4	5	6	7	8
45	15		30		45	52-53	60
46		23		38	46	54	61
47			31	39	47	55	62-63
48	16	24	32	40	48	56	64
49				41	49	57	65
50		25	33	42	50	58	66-67
51	17		34		51	59-60	68
52		26		43	52	61	69
53			35	44	53	62	70-71
54	18	27	36	45	54	63	72
55				46	55	64	73
56		28	37	47	56	65	74-75
57	19		38		57	66-67	76
58		29		48	58	68	77
59			39	49	59	69	78-79
60	20	30	40	50	60	70	80

For example, a candidate has performed five pieces across two instruments and has been awarded the following marks:

- ◆ piece 1 — 7 marks
- ◆ piece 2 — 10 marks
- ◆ piece 3 — 8 marks
- ◆ piece 4 — 5 marks
- ◆ piece 5 — 6 marks

The sum of these marks is 36. Using the scaling table above, look at the column marked '5' for the number of pieces, then follow down that column to the grid entry for 36. Then look left to the scaled mark column, to see a final mark of 43 (out of 60).