

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

Cambridge
TECHNICALS
2016

Unit 23

Create music to perform

L/507/6839

Guided learning hours: 120

Version 1 September 2015

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Guided learning hours: 120

Essential resources required for this unit: none

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

There are many ways to create music, whether you're a composer, vocalist or an instrumentalist, you'll need to make music to perform,; be it in a nightclub or in a concert hall.

This unit aims to provide you with the opportunity, as a creative musician, to produce an individual style of creative composition or arrangement unhindered by stereotypes and conventions. Further, the unit does not limit expressive scope to traditional notation or convention.

The unit outcomes allow you to explore a broad range of compositional ideas and influences to inspire current music creation possibilities but, at the same time, to reflect on the range from traditional Western, classical, jazz and popular styles as a creative stimulus.

The scope of this creation and arrangement of music unit should allow you to express yourself in your chosen genre. This could encompass orchestral, choral, jazz, popular, gaming and also the more contemporary performance work employed by vocalists, rappers, DJ and VJ artists or electronic contemporary music makers.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

Anything which follows an i.e. details what must be taught as part of that area of content. Anything which follows an e.g. is illustrative; it should be noted that where e.g. is used, learners must know and be able to apply relevant examples in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Understand the key influences in music making	1.1 Key historic and current influences on music composition and arrangement techniques, e.g. <ul style="list-style-type: none"> • classical, contemporary and popular Western music • exploration of past influences on the present • styles and genres • identification of key figures
2. Be able to experiment with music composition or arrangement techniques	2.1 The range of composition and/or arranging techniques applied and explored in practice classes and workshops: <ul style="list-style-type: none"> • selecting and developing creative music materials, considering the demands of a specific or target audience(s) • practical workshops, e.g. harmony and counterpoint, sequencing, digital arranging and scoring, DJ and VJ techniques, improvised singing e.g. conventional and experimental notation case studies
3. Be able to analyse own compositions or arrangements	3.1 Express in an appropriate format, the skills, techniques and processes used to arrive at own finished product <ul style="list-style-type: none"> • documentation of process, e.g. annotated score, lead sheet, etc. • using analytical skills to identify and comment on own musical products • refine own products in response to analysis • compare and describe the musical products with references to other works
4. Be able to realise music for performance for a specific audience	4.1 Music composition and/or arrangement techniques in context: <ul style="list-style-type: none"> • plan and prepare music for realisation through performance or as a commission or for a specific audience • rehearse and refine a musical product • respond to artistic, client or audience feedback • development of appropriate and applied technical skills • communication and engagement with audiences, artists or clients

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Understand the key influences in music making	P1: Explain the key influences in the development of composition and arranging on contemporary music making		
2. Be able to experiment with music composition or arrangement techniques	P2: Create music ideas through a range of music compositions or arrangements	M1: Demonstrate musicality in music compositions or arrangements	
3. Be able to analyse own compositions or arrangements	P3: Analyse own compositions or arrangements and make suggestions for improvement		
4. Be able to realise music for performance for a specific audience	P4: Realise composition or arrangement techniques through performance	M2: Realise composition or arrangement techniques through performance that illustrates artistic intentions	D1: Realise composition or arrangement techniques through performance that synthesises skills and techniques

ASSESSMENT GUIDANCE

To achieve **P1**, learners should produce portfolio evidence that describes their knowledge and understanding of historical development and how distinct conventions and technologies have emerged as compositional and arrangement tools, exploring composition and arrangement techniques in practical work, illustrating key features and methods. They should make reference to key moments in that development and give a clear account of the timeline that culminates in the current context of creating music.

To achieve **P2**, learners should provide evidence of their competency in applying their knowledge and understanding to workshops and practical explorations of a range of techniques. They should be able to describe the links between what they have learnt in class or their own research and how they are applying this in their own compositions or arrangements. The evidence should demonstrate how learners have experimented with a range of compositional and/or arrangement techniques in order to develop their own individual style in creating music (be they vocalists, instrumentalists or electronic music makers). The evidence should consist of a series of experiments and exploration of ideas, and learners are encouraged to capture these in a suitable format, for example, notation lead sheets, sequencing tracks and samples, designed to develop their own individual style of music creation. Learners are expected to produce a minimum of 4 ideas of at least 30 seconds in length. One of these test pieces must be selected and used to develop the final realised piece (LO4).

M1 should be awarded when learners' composition or arrangement test pieces have developed to a standard that fully illustrates artistic intentions in a way that would wholly address the intended target audience or commission.

To achieve **P3**, learners must produce evidence that they have maintained working notes and documentation that can underpin a coherent analysis of their strengths and weaknesses throughout the whole of their work in the unit. Learners will discuss and analyse the form, structure, harmonic content, intended audience and historical/current context of their compositions and/or arrangements and present this analysis in an appropriate format. This should be an integrated process with the learner analysing, and making improvements to, their test pieces before selecting one to take forward for realisation (LO4). The evidence should be reflected in a portfolio of notes and commentaries and a working log that combines contemporaneous note-taking of workshops and research annotations that show the connections students are making between theory and practice.

Evidence for the achievement of **P4** needs to be more specific and focus on the creation and realisation of music for a target audience. Learners will need to be guided towards a technique where they will have the appropriate musical or vocal skills and technical resources to find their 'voice' and ownership necessary to realise the creation of music for performance. Learners will be expected to perform one of their own compositions/arrangements (from LO2), of approximately 3-5 minutes in length, for their identified target/specific audience.

To achieve **M2**, learners will need to perform one of their own compositions/arrangements (from LO2) for their identified target/specific audience showing commitment and ownership has been effectively conveyed to an audience and that there is some evidence of a developing fluency in music composition and or arrangements.

D1 will be achieved when the learner evidences a full and fluent synthesis of the knowledge and understanding of the appropriate skills and techniques and has applied and demonstrated these, in an accomplished and engaging composition and/or arrangement that is fully responsive to the needs of the target audience or commission.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory units (this unit is a mandatory unit in the Music pathway), although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work experience or work placements that develop skills and knowledge relevant to the qualification.	During work-placement in venues learners could observe and interview other performers and creative musicians.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Guest lectures could be delivered by composers or musicians on how their music is influenced and created.
4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	Composers or musicians could contribute to the assessment of learners' compositions by listening to and commenting on their pieces.

To find out more

ocr.org.uk/performingarts

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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